CHRIST LORE

THE LEGENDS, TRADITIONS, MYTHS, SYMBOLS, CUSTOMS AND SUPERSTITIONS OF THE CHRISTIAN CHURCH

FREDK. WM. HACKWOOD

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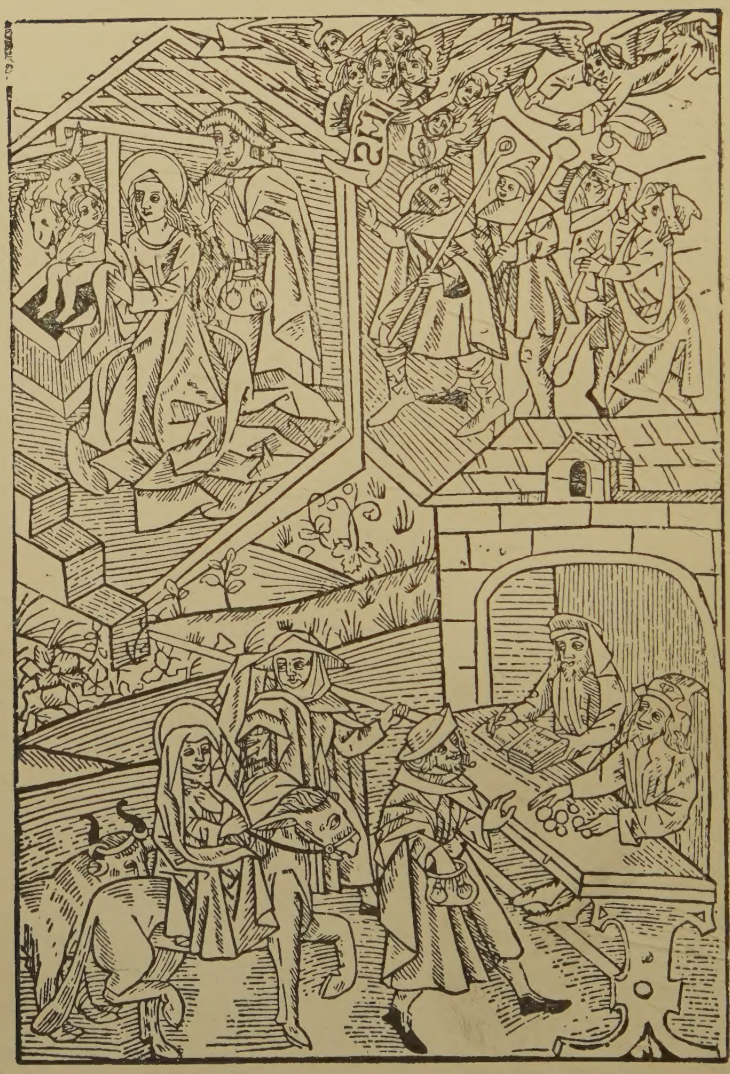

The Taxation of the Tribe of Judah—The Nativity—The Gloria in Excelsis
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CHRIST LORE

BEING THE

LEGENDS TRADITIONS MYTHS SYMBOLS
CUSTOMS AND SUPERSTITIONS

OF THE

CHRISTIAN CHURCH

BY

FREDK. WM. HACKWOOD, F.R.S.L.

AUTHOR OF

"NOTES OF LESSONS ON THE CHURCH SERVICE, ETC."

"— Christe's Lore and his Apostles twelve
He taught, but first he followed it himselve."

Chaucer.

THE YOUNG CHURCHMAN CO.
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INTRODUCTORY PREFACE.

THIS collection of Christian Lore and Legend will, it is hoped, prove of interest to the general reader. To the Archæologist, and to the Ecclesiologist, there may appear but little that is new. The chief merit of this work is its arrangement of the Lore and Legend in such sections as will put the material at the use of the reader, or the teacher. It should be kept in mind the Life of Christ and the Founding of His Church are dealt with from the Legendary, and not from the Scriptural, point of view. This work deals strictly with the "traditions of men."

The sources of the Christ Lore are:—

1. *The Traditions of the Early Church.*

Some of these traditions were crystalised into Church history by such writers as St. Jerome, St. John Damas-

cene, and St. Gregory of Tours. Others have been perpetuated by SS. Basil, Justin, Epiphanius, Ambrose, and Clement of Alexandria.

During the earlier years of Christianity, systematic efforts were made to preserve the memory of saint and martyr. St. Clement the Second, successor of St. Peter in the see of Rome, is said to have assigned writers to the various districts of Christendom, and even beyond the limits of his jurisdiction, directing them to make a minute and accurate record of all the martyrs who suffered, or had suffered, within the sphere of the areas under their observation. A later pope, Fabian, placed these notaries under the care of deacons. The lives of the Saints and Martyrs written in this manner, were called their "Acts."

In the preface to Alban Butler's *Lives of the Saints* (Dublin, 1833), which is founded largely on the "Acta Sanctorum" of the Bollandists, it is boldly claimed that the *Lives of the Saints* is "an historical supplement to the Old and New Testaments."

It is noteworthy that in the arrangement of the Lives of the Saints the record claims to go back to the "first age of the Church," which is fixed in the first century of the Christian era. The preservation of the records of such saintly exemplars is set forth as being intended for the edification of the members of the Church, and for their imitation.

2. *Beginnings of Religious Art.*

Though the conditions under which the early Church existed were not conducive to the fostering of the artistic instinct, yet "rude symbols* and representations of the mysteries of the faith," are found "traced on the walls

* Ruskin, in his Oxford lecture on "Light," says that nations, "in their first days of thought, like children, can attach a depth of meaning to the rudest symbols."

of the catacombs." Under the happier conditions which prevailed later, when the secret underground worshippers were enabled to come forth into the light of day, "the Christians," as the Rev. S. Baring-Gould puts it, "built churches; and immediately Christianity flowed through the channels of Art,—budded and bloomed into a splendour to which the heathen world never attained. Pictures as well as ornaments were recognised as adjuncts to public worship."

3. *Folk-Lore Beliefs.*

In the early Eastern Church there was a large adaptation of classical story to Christian history and saintly biography. The eastern scribe, when recording a life-story, the embodiment of a supreme Christian virtue, might unconsciously find his mind revert to some parallel illustration in the Greek Mythology. Similar influence prevailed in the early Church in Italy, where many pagan feasts were converted into Christian celebrations, little more than the name being changed. It is an established fact, that the sources of many fictions, fables, and old tales, either in single stories or in whole collections, may be traced from Europe to Arabia, and from Arabia to India; the Indian form invariably bearing the impress of an earlier origin than any another form. These origins have left their mark on many of the beliefs and practices of the Christian religion.

The superstition that when the sun rose on Easter Day, it danced with delight in honour of the resurrection of Christ, is evidently a relic of ancient Sun-worship engrafted on an orthodox Christian tenet. The Rev. J. E. Vaux, in his *Church Folk-Lore* (Griffiths, Farran & Co., 1894) has a chapter on "Survivals of Heathen Customs," most of them relating to sacrifices, propitiatory offerings, and remnants of Baal worship, of which he gives remarkable illustrations in this our country.

In *Folk Lore of Early Village Life* (Elliot Stock, 1883), Mr. George L. Gomme, in his chapter on "House Gods," p. 147, speaks of the singularly significant survivals of pagan fancies amidst Christian worship. He instances the unmistakable connection between Hearth Worship and the old English custom of carrying fire round fields and houses, for securing fertility and general prosperity.

Studies on the Legend of the Holy Grail form the twenty-third volume of the Folk Lore Society's publications." On p. 227 it is there summed up that:—

"The history of the Legend of the Holy Grail is . . the history of the gradual transformation of old Celtic folk-tales into a poem charged with Christian symbolism and mysticism. This transformation, at first the inevitable outcome of its pre-christian development, was hastened later by the perception that it was a fitting vehicle for certain moral and spiritual ideas."

To revert to the English race in particular, it would unquestionably be a matter of great difficulty to say how many customs and superstitions are directly inherited from our primitive Teutonic ancestors. Hallam, writing of the Anglo-Saxon period, says "the retention of heathen superstitions was not incompatible in that age with a cordial faith" in Christianity. It is probable that when Augustine and his monks were engaged in converting the heathen inhabitants of this country, very little ceremony beyond the sprinkling of holy water sufficed to convert a pagan temple into a Christian church.

Conceptions of the old gods, as they were retained in the memories of the people after the introduction of Christianity, is a subject dealt with by Mr. Craigie, in his *Scandinavian Folk Lore* (London, Alex. Gardner, 1896).

Norse mythology is traceable in many Christian superstitions and customs. One or two notable instances will suffice for illustration. In the interminable toil of the

Wandering Jew is seen a reflection of the tempestuous chase of the spectre huntsman, Odin. In the Christian celebrations on Midsummer night it may be seen how far St. John has superseded the Norse God, Balder—whose prototype was perhaps Baal—even to the appropriation of his flowers and his festival. The Christmas Mistletoe, and the Yule Log, are both of Scandinavian origin. Good fairies have been transformed into guardian angels, and elfish goblins into demon spirits.

The Golden Legend was anciently held in such high estimation as to be commonly read in the churches. Many of the less known legends, however, are disfigured by the introduction of miracles, which, to say the least, would have been better excluded.

The transmission of Folk Lore, pure and simple, by oral communication from one generation to another, was unavoidably accompanied by variation, through failure of memory and other causes. But it is to be feared that the variations in monkish legends arose from a more wilful cause. It has been said that, in mediæval times, the cloistered scribe was encouraged to embellish the narrative which engaged his pen; and that an exuberant fancy, untrammelled by the strict limitations of truth, often converted that "bald and unconvincing narrative" into a legend of marvels, adorned with every detail of circumstantiality. Literary Lore, in which the monks dealt, was capable of greater elaboration then the Lore of the people.

The materialisation of much that is essentially spiritual in religion, has been a fruitful source of lore and legend. Take the idea of a personal devil. Martin Luther tells us "the devil is very proud, and what he least likes is to be laughed at." So we are taught to taunt and jeer the devil, just as the devil mocks at the angels in heaven. Luther, being one night troubled by a noise, as of something moving about in his room, rose from his bed, and as he could find nothing, concluded it

was the devil, and, in no way discomposed, said, "Oh, it is you, is it?" and returned to his bed and his sleep. Mr. Froude comments on the courage of a man who could believe in an actual devil, and yet was able deliberately to go to sleep in his presence.

The origin of many ancient British customs, particularly of old church customs and ceremonies, and of superstitions connected with saints' days and other ecclesiastical seasons, are given in Brand's *Popular Antiquities* (Bohn's Library).

Part I. Christ Lore.

Chapter I.

CHRISTIAN SYMBOLISM.

IN the early centuries of Christianity, when "the gospel of Christ was the heritage of the poor," writes an eminent authority, ". . . legendary literature formed the only religious and moral nourishment of the people."

It is only to be expected that around the personality of Jesus Christ, the Saviour of the World, in whom centres every Christian aspiration, there should have grown up, during the two score centuries of the Christian era, innumerable legends that have purported, through the darkness of the unlettered ages, to illumine every act in the great drama of His life. It was a Christ Lore fostered by the Church in order that ignorance of letters might be no bar to the believer's faith and adoration.

In an ignorant age the unlearned could always have their attention readily directed to images and pictures as compensatory for their lack of knowledge, and their inability to read of the things symbolised.

Impressions enter the mind more readily through the

eye. So biblical incidents were mimicked, painted, and at last enacted. Thus miniature Cribs were modelled to show the great Nativity at Bethlehem; gospel scenes were imitated in church ceremonial, as when palms were carried in procession on Palm Sunday; and then came the natural development of all such attempts at material representation, in the MYSTERIES and MIRACLE PLAYS of the Middle Ages.

The Mystery Plays were devised to instruct the people in Old and New Testament history. Stages which could be moved about on wheels were fixed in the public streets for the representation of scriptural dramas. The municipal records of such old cities as Coventry, Chester, and Wakefield, preserve many quaint and interesting items of expenditure on account of these plays. The actors' parts were undertaken by the city trade guilds; the tanners, for instance, would play the Fall of Lucifer, the Drapers the Creation, and fittingly enough the Water-carriers would undertake to play the Flood. The Bible narrative was followed with much fidelity, although some amount of latitude was allowed in the by-play; the Shepherds on their way to Bethlehem, for instance, would add variety to their entertainment by engaging in wrestling matches and other field sports. When the Judgment Day was performed the idea of strict impartiality was conveyed by the saving of a pope, an emperor, a king, and a queen, while a similar set of rulers was condemned to hell. The leading idea of the sacrifice of Christ was kept always in view by the employment of some such prominent device as the Emblems of the Passion which were generally to be noted on the front hangings of the stage.

During the early centuries, and through the Middle Ages, it would seem that the imagination of the devout had provided every incident and episode in the life of Christ with some fanciful setting.

The present work is an attempt to form a fairly com-

prehensive collection of such Christian Folk-lore, and it consists mainly of those legends which have little or no Biblical warrant for their origin.

Of these Monkish Traditions, a discriminating mind

Bible Story and Religious Symbolism in Ecclesiastical Art. From an Eleventh Century Book in Cathedral at Essen.

has tolerantly said, that the wildest legend among them is never without some basis of truth as its foundation.

By many, however, such legendary lore is regarded as being quite unworthy of consideration, much less of preservation. But to the Antiquary many of these legends are indispensable for the right interpretation of that symbolism of the past which is to be found in the carved stones, and in the stained glass, of all our ancient churches and religious houses. To be able to read and interpret the mysticism of these store-houses of religious art, must add to our interest in them, and our reverence for them.

Such "lore and legend" is interesting, too, to the student of history who would wish to gain an insight into that attitude of mind which produced these traditions. While the monkish mind of the Middle Ages seems to have been steeped in mysticism, the popular imagination of the common people, exalted by an awe-struck reverence for their own vague conception of the personality of Christ, gave fanciful expression to their thoughts by seeking to account for the forms, colours, or other peculiarities of natural objects; in associating this or that feature with some episode in the Master's life. Thus it is that we get those old-world explanations of so many natural phenomena connected with Flowers and Plants, with Birds and Beasts and Fishes, and a variety of other physical objects.

Although, truly enough, many of the legends are insipid and unmeaning fictions, the offspring of childish credulity, there are not a few of these fables of a highly poetical and ingenious turn of thought. Their most frequent characteristic is the miraculous element, which is always of a deeply religious nature. The style proper to them is plain and simple, such as would flow naturally from the gentle inspiration of a pious heart, without any attempt at literary flourish or dramatic effect.

The Jews had their TALMUD, which was a collection of traditions crystallised into a positive system of learning. The Catholics have their LEGENDS OF THE SAINTS. It may not, therefore, be disallowed to unprejudiced Protestants to preserve some of the more ingenious inventions of the monkish mind, together with a few of those quainter conceits of ancient FOLK LORE, which have grown up gradually around the life-story, and supreme personality, of Jesus Christ. Surely so much may be permitted to Protestants, even of the strictest school, if always—and this is an essential consideration—these Myths are strictly regarded as such, and are never permitted in any degree to obscure the sacred Word of God.

Christian symbolism was secretly fostered by the horrors of the Persecutions through which the early Church of Christ had to pass. Symbols were invented and used as secret signs by which the Christian brethren could recognise each other.

In addition to visible signs and symbols, it may be taken that the early Christians were driven to the use of watchwords also. The CREED, as an abridgment of the Christian faith, seems to have been so used. As a word-symbol, expressive of a common faith, it would readily pass current among them.

Of words generally, in all languages, it may safely be said that if their history could be traced, it would be found that symbolism had entered largely into their origin and application. Or, as Paul Jean Richter puts it, "Every language is a dictionary of faded metaphors."

Then with regard to pictorial symbolism, "The use of symbols," says the Rev. Dr. Pinnock, "originated in the infancy of language to supply the deficiency of words, and were characteristic marks or figures, or a kind of pictorial resemblance for the conveyance of ideas, such as the Egyptians adopted, and the Chinese now use, and which is known to us by the name of HIEROGLYPHICS. A Lion

was a symbol of boldness and strength; a Lamb of meekness and gentleness; an Eye of watchfulness and majesty; an Arm of power and might; and so on. The invention of letters, however, gradually superseded the picture writing, or pictorial symbol for conveying the ideas through the eye; but the same objects have been preserved by name for expressing the same ideas to the mind; and this forms what is called the symbolical language of Scripture."

Thus our Lord Himself, using freely the imagery of the East, employs the word Bread to stand for the Word of God; Chaff, for the ungodly; Fruit, for good works; Harvest, for the end of the world; Keys, for power and authority; Seed, for the Word of God; Vine, for the Church; Tares, for the wicked; Wind, for the Holy Spirit; Yoke, for the doctrines and duties; and so on. Whether employed as an emblem or an attribute, there is always a poetical aspect to the use of a symbol. The PARABLES of Christ are brilliant examples of Eastern imagery.

"Emblems, symbols, types" says Barlow's *Essays on Symbolism*, "have this in common; they are the representatives of something else for which they stand. Emblems and symbols often differ only in their mode of application: thus, the Palm branch is an emblem of victory, but taken in a Christian sense it is a symbol significant of the victory of our faith . . . The Anchor may be

The Anchor Emblem.

a mere emblem of Hope; when it is put for the Hope of a Christian it becomes a Symbol.

"A Symbol is of the highest order when it expresses a religious dogma; of the lowest when it is put for a received fact, real or legendary. Thus the Keys as a symbol of St. Peter, or the Knife of St. Bartholomew, are of the lowest order."

An emblem, it will be thus seen, is a picture with a hidden meaning—a device to be interpreted. The interpretation of symbols cannot always be free from confusion when a variety of significations is attached to one symbol. The Serpent as a symbol, for instance, may indicate healing and preserving; or it may mean wisdom, mind; and applied to Christ, may even possess other significations.

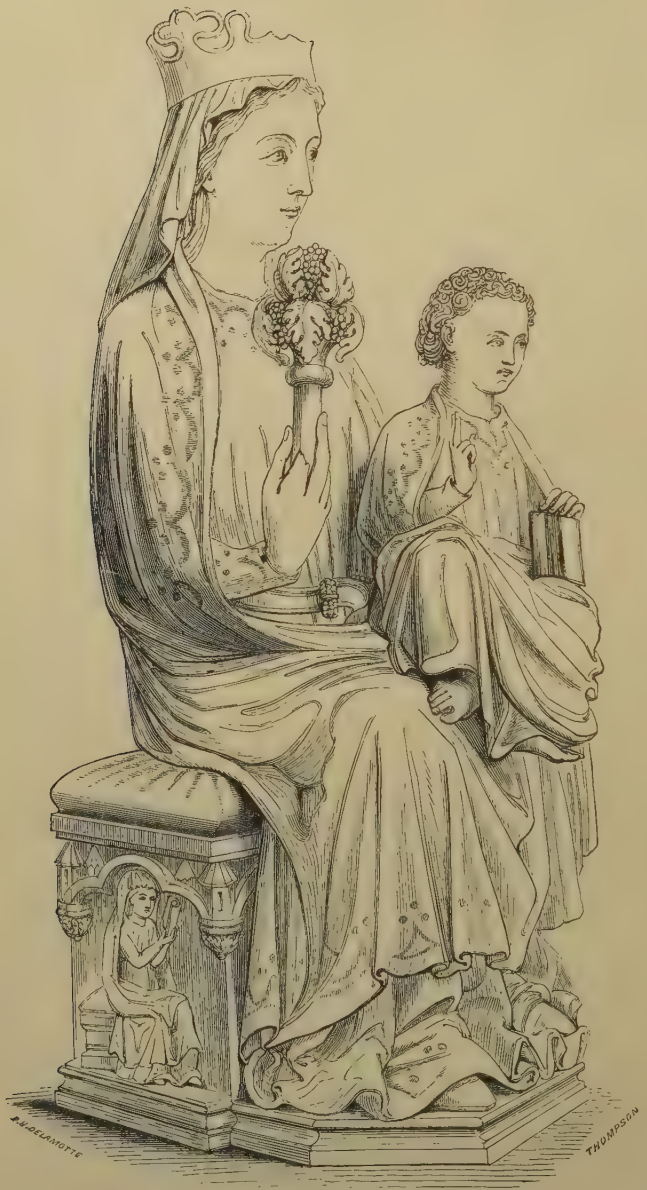
Pugin, in the Introduction to his *Glossary of Ecclesiastical Ornament and Costume* (London, Quaritch, 1868) says:—

"The conventional forms of ecclesiastical antiquity contain within them unchanging elements of character, the ignorance of which precludes the possibility of our either appreciating or imitating the great works of the old Christian artists."

Further, he says that "every ornament to deserve the name, must possess an appropriate meaning, and be introduced with an intelligent purpose, and on reasonable grounds."

These symbolic forms of ECCLESIASTICAL ORNAMENT are divided by Pugin into five classes; the Artificial, as Anchors, Mitres, Vestments, Labels, etc.; the Celestial, as Angels, Stars, etc.; the Geometrical, as divisions by lines; the Grotesque, as Fools, Nondescripts, etc.; and the Terrestrial, as forms Human, Animal, and Vegetable.

Fruit does not enter into symbolism so largely as Flowers. Grapes in their clusters are taken to typify unity. Grapes and ears of Corn are symbols of the Eucharistic offering. The Pomegranate, perhaps because of the top being in shape something like a crown, is taken to sym-



The Pomegranate as a Symbol of Royalty.

bolise royalty; this fruit has been adopted as the national emblem of Spain.

While, in the symbolism of the Christian Church, Flowers generally have been taken to denote joy and festivity, Fruits are reminders of God's bounty. Animal forms, too, do not enter quite so largely into ecclesiastical emblems and ornamentation. The Horse is the emblem of war; the Fox conveys the idea of cunning and deceit.

Many forms, and not a few accessories to great scenes, have become conventionalised; endless repetitions of them may be found, with little variation, in examples of modern stained glass.

The ablest works on the Art side of our subject are those of the late Mrs. Jameson, published by Messrs. Longmans. They are *Legends of the Madonna*, *Legends of the Monastic Orders*, *Sacred and Legendary Art* (two vols.), and *The History of Our Lord as Exemplified in Works of Art* (completed by Lady Eastlake).

Some of the earliest forms of Christian art are found in the CATACOMBS of Rome, which are believed to have been re-opened after the lapse of ages in the sixteenth century. Here were found marble sarcophagi in rich bas-relief; finely executed mural paintings on both wall and ceiling of these subterranean chambers. The subjects, piously executed with all the genius of classic pagan art, included scenes in the history of Christ, and the doctrines of the Christian religion set forth by biblical types; the events of the Old Testament being taken to illustrate the truths of the New Testament.

The same subjects were, in the centuries which succeeded those of the age of persecution, drawn in the full light of day, and in the durable material of mosaics, on the walls and cupolas of ancient basilicas and churches.

Not unfrequently in early legendary art, Jewish, Pagan, and Classical subjects are indiscriminately mixed together in the treatment of Christian subjects; this is because, says Mrs. Jameson, the artist saw Christendom every-

where. In studying religious art, says this talented authoress, it is necessary to distinguish the Historical from the Devotional, the Scriptural from the Legendary, Martyrdoms from Miracles.

As legendary art advanced, the very colours were made to possess a significance; nay, they often had a double meaning. It is easy to interpret Black to mean Death; Grey to denote mourning; and Blue to signify the Heavens, and hence abstractly to stand for truth. White is purity, and sometimes joyousness; Red, the intense colour, is passion. Or again, Yellow, in a good sense, may stand for glorious faith, while, in a bad sense, it may signify jaundiced jealousy. If the Yellow be modified into Gold, a princely signification may even follow that slight transmutation. Gold, too, by its brightness, is made to convey the idea of glory. While in Christian art Yellow, or Gold, is emblematic of faith, in the blazonry of heraldry it is the symbol of the corresponding virtue, love and constancy. Green, the colour of the earth's verdure, was easily construed to symbolise abundance, and secondarily, joy and love. Thus the colourists constructed a symbolism of their own. The symbolism of colours was found as useful to the heraldry of the military, as to the art of the religious.

Not only the precious metals but precious stones had their symbolic signification. And again, sometimes in ancient HERALDRY, while the arms of the commonalty were described in the simple tinctures, and those of the nobility were given by the names of the precious stones of corresponding colours, those of kings and royal personages were described by the names of celestial bodies. It is perhaps in this sense that the Moon was taken as the cognisance of the Madonna, in her capacity as Queen of the Heavens.

That great teacher of modern times, John Ruskin, lecturing on the subject of Heraldry, once said:—

"It is perfectly true that every great symbol, as it has,

on one side a meaning of comfort, has on the other one of terror . . . Yellow shall be to you the colour of treachery, instead of sunshine; green, the colour of putrefaction, instead of strength; blue, the colour of sulphurous hell-fire, instead of sunlit heaven; and scarlet, the colour of the harlot of Babylon, instead of the Virgin of God."

Of the uses of "stones in Christian heraldry, on the breastplate and shield of the knight," he says they are "founded on natural relations of colour, which cannot be changed, and which will become of more importance to mankind in proportion to the degree in which Christian knighthood, once proudly faithful to Death, in War, becomes humbly faithful to Life, in Peace."

Ruskin, declaring that it was only after thirty years' research that he was able so positively to do so, then gives the meanings of the various tinctures used in Heraldry, and those of the corresponding gems. As in Ecclesiastical Decoration, precious stones possess a signification—whether introduced to enrich a chalice or a crozier, or to ornament the fabric of a church—it will be useful to give these authoritative interpretations of the great high-priest of art. His meanings are not here quoted exactly in Ruskin's own words; the exigencies of the case have necessitated the abridgment of the beautiful language which he employed on that occasion in the delivery of his lecture, entitled "The Iris of the Earth."—

"*Or* (Gold or Topaz) stands between light and darkness, as the sun between the morning and the evening. Its heraldic name in the shields of Kings, is Sol; and it stands for Strength—all mortal strength is from the Sun.

"*Gules* (Red or Ruby) from the Persian word *gul* for 'the rose,' is the colour of Love—the fulfilment of the joy and love of life upon the earth . . . The vase given by the Madelaine was precious in its material; but it was also to be indicated as precious in its form. It is not only the substance, but the form of the Greek urn, which gives it nobleness; and these vases for precious perfume were tall, and shaped like the bud of the rose.

"*Azure* (Blue or Sapphire) is the colour of the blue sky —type of the fulfilment of all joy in heaven. And because the loves of Earth and Heaven are in truth one, the ruby and the sapphire are indeed the same stone.

"*Écarlate* (Scarlet or Jasper) is now the same heraldic term as tenné (tawny, or orange-red), for in later times heralds confused scarlet with gules; but the colour first meant was the sacred hue of human flesh—carnation—incarnation: the colour of the body of man in its beauty; of the maid's scarlet blush in noble love; of the youth's scarlet glow in noble war; incarnate strength—incarnate modesty. The stone of it is the Jasper, which is coloured with the same iron that colours human blood; and thus you can understand why on the throne, in the vision of the returning Christ, 'He that sat was to look upon like a jasper and a sardine stone.'

"*Vert* (Green or Emerald), from the same root as the words *virtue*—and *virgin*—the colour of the green rod in budding spring; the noble life of youth, born in the *spirit*, as the scarlet means the life of noble youth in *flesh*. The stone of it is the Emerald. Anciently it did not mean our Emerald, but a massive green marble, veined apparently by being rent asunder, and called, therefore, the Rent or Torn rock. Now, in the central war of Athena with the Giants, the sign of her victory was that the Earth was rent, the power of it torn, and graves of it opened. We know that this is written for the sign of a greater victory than hers. And the word which Hesiod uses—the oldest describer of this battle—is twice over the same; the sea roared, the heavens thundered, the earth cried out in being rent, 'Esmaragese.' From that word you have 'the rent rock'—in Latin, smaragdus—softened down to emeraudu, emeraude, emerald.

"*Purpure* (Purple or Amethyst) is the true purple of the Tabernacle, the kingly colour, retained afterwards in all manuscripts of the Greek gospels; therefore known

to us absolutely by its constant use in illumination. It is rose colour, darkened or saddened by blue; the colour of love in noble or divine sorrow; borne by the kings, whose witness is in heaven, and their labour on the earth. Its stone is the Jacinth, Hyacinth, or Amethyst.

"In these six colours, then, you have the rainbow, or angelic iris, of the light and covenant of life.

"And as here, central, is the sun in his strength, so in the heraldry of our faith, the morning and the evening are the first day—and the last.

"*Argent* (Silver) snow-colour; of the hoar-frost on the earth, or the star of the morning. Its stone is the Carbuncle—not the garnet, but the same stone as the ruby and sapphire, only crystallised white.

"*Sable* (Black), the colour of sand of the great hour-glass of the world, outshaken. Its stone is the Diamond—never yet found but in the sand, or rock composed of it. It is the symbol at once of dissolution, and of endurance; darkness changing into light—the adamant of the grave.

"*Colombin* (Gray), the abatement of the light, the abatement of the darkness; the colour of the turtle-dove, with the message that the waters are abated; the colour of the sacrifice of the poor—therefore of humility. Its stone is the Pearl; in Norman heraldry, the Marguerite, the lowest on the shield yet of great price; and because—though this virtue open first the gates of Paradise—you are told that while the building of the walls of it was of Jasper, every several gate was one of Pearl."

Who could have expressed all this more beautifully than John Ruskin?

A fairly full list of the symbols of the Saints and Sacred Personages, and of the symbolism of Colours, Metals, and Gems is given by Dr. Brewer in his *Dictionary of Phrase and Fable.*

Colours again, as they enter into the VESTMENTS OF THE CLERGY, always have definite meanings. As thus:—

White, the emblem of purity, is worn on all feasts, saints' days, and sacramental occasions.

Red, the colour of blood, and of fire, is worn on the days of martyrs; also on Whit-Sunday, when the Holy Ghost came down like tongues of fire.

Priest and Deacon in Processional Vestments. From the Mosaics in St. Vitale, Ravenna.

Green is worn on days which are neither feasts nor fasts.

Purple, the colour of mourning, is worn on Advent Sundays, in Lent, on Ember days, and on certain vigils.

Black is worn on Good Fridays, and when masses are said for the dead.

Chapter II.

MARY, VIRGIN AND MOTHER.

I.—Birth and Parentage.

LEGEND says it was the angel Gabriel who was selected to announce to her father Joachim (Jehoiakim, Heliachim, or Heli) the birth of the Blessed Virgin Mary.

The parents of the Virgin were JOACHIM and ANNA. Joachim was of the city of Nazareth, Anna was a woman of Bethlehem; both were of the royal line of David.

They were rich, and being righteous livers, they divided their substance into three equal parts; one for the service of the Temple, one for the poor, and one for their own household expenditure. One feast day Joachim, out of his superfluity, brought a double offering to the Temple. Issachar, the high priest, however, rejected Joachim's offering because he had begot no issue in Israel. Upon this rejection Joachim went away very sorrowful; he avoided his wife, retired to his pastures and sheep-cotes, and there he fasted forty days and forty nights, praying continually. As to Anna she remained alone at home, mourning not only for her barrenness, but for her enforced widowhood. On the advice of her handmaid, Judith, Anna presently abandoned her mourning garments, and put on bridal attire. She then went into the garden where the sight of a sparrow's nest within the laurel bush under which she

sat, and of the general fruitfulness around her, made her bewail her lot again. But suddenly an angel appeared, who comforted her with the announcement that she should bear a child who should be blessed throughout the whole world. Anna in her gratitude had no sooner promised to present her child as an offering to the Lord, than another angel came to announce to her the approach of her husband, Joachim. He also, while surrounded by his shepherds, had been similarly comforted by a heavenly messenger. So husband and wife met at the Golden Gate, and embraced each other, rejoicing that their reproach among men was now about to be removed.

In due course the child was born, and was called Mary. With the growth of the doctrine of the Immaculate Conception, St. Joachim and St. Anna became popular saints.

One tradition affirms that Anna, the mother of the Virgin, was three times married. She was married first to Cleophas, then to Salomé, and thirdly to Joachim. By her first husband, Cleophas, she had a daughter, also named Mary, who became the wife of Alpheus, and the mother of Thaddeus, James Minor, and Joseph Justus. By her second husband, Salomé, she had another daughter Mary, who married Zebedee, and so became the mother of James Major, and John the Evangelist.

Conventional art represents Joachim as an old man carrying in a basket two turtle-doves, the offering made for the purification of his daughter.

2.—The Immaculate Conception.

Mary being predestined as the mother of the divinity, it was easily believed that she was of Immaculate Conception. One of the earliest proposals to celebrate her coming into the world pure and immaculate, is traceable to an English monk of the eleventh century. This doctrine was opposed by St. Bernard. It was revived by the famous Franciscan scholar, Duns Scotus, and his followers, who were called Dunsers; but was opposed by the

Dominicans and their equally famous champion, THOMAS AQUINAS. At last to put an end to the fierce conflicts between the Dunsers or Scotists and the Thomists, Pope Sextus IV. issued two bulls threatening with excommunication all on either side who charged their opponents with heresy, as the matter had not then (in 1496) been authoritatively decided by the Roman See.

It is now a doctrine of the Roman Catholic church that the Blessed Virgin Mary, in view of her being appointed to become the Mother of God, was conceived without sin; that from the first moment of her conception in the womb of her mother, she was preserved free from all taint of original sin. This was held merely as a pious opinion for many centuries; but it was eventually promulgated by a Bull of Pope Pius IX., in 1854, on the day set apart for the festival, December 8th.

The Arbor Vitæ is dedicated to the Virgin. It is named "the tree of life" because it continuously retains its verdure.

3.—EDUCATION AND BETROTHAL.

Legendary Lore goes on to tell of the watchful care of

St. Anna superintending the Virgin Mary's Education.

St. Anna over the Virgin Mary's education. While a young child she was presented in the Temple; and one legend states that she had the exceptional privilege, never permitted to another woman, of entering within the Holy of Holies. This was granted because it had been revealed to the High Priest that the child had to fulfil a high destiny in the purposes of the Lord.

The name of "Mary" was formerly held in such reverence in certain European countries, that married men obtained ordinances forbidding their wives to bear it.

Mary having arrived at the age of fourteen, the priest, Zacharias, inquired of the Lord concerning her; he was instructed to call together all the widowers among the people, commanding that each one should bring his rod in his hand, when the Lord would show by sign whom he had selected. Proclamation was made to this effect. JOSEPH THE CARPENTER threw down his working tools and took up his staff, to go before the priest with the rest of the widowers. And lo, when he presented his rod, a dove of dazzling whiteness flew out of it, settled upon his head, and then flew up into the heavens. (Another version of the legend says that all the wands were deposited in the Temple overnight, and that next morning Joseph's wand was found to have budded; whereupon the others were so angry they broke their wands in pieces). Joseph on being thus selected for so high an honour, at first drew back; but afterwards he took Mary to his house and left her there while he went away to undertake some building work as a house-carpenter. (Nothing is said of a marriage ceremony; indeed, some affirm that Joseph and Mary were only betrothed. Mary was under a solemn vow of perpetual chastity.)

On his return—Mary having been away meanwhile on her visit to Elizabeth in the hill country—Joseph was reassured by God of his wife's purity, Gabriel being the chosen messenger on this occasion.

4.—St. Joseph.

Joseph was of the tribe of Judah, a just man, mild of temper and pure of heart. He was of the city of Nazareth, and by trade a house-carpenter.

Joseph was a widower, and is very generally believed to have been considerably older than his spouse. He is regarded as one who was divinely selected to be the husband and guardian of Mary, and the foster-father of the Redeemer.

Naturally enough St Joseph is most frequently associated with the Holy Virgin. As the Lily was especially the Virgin's flower, so also we often see pictures and statues of St. Joseph holding a large White Lily in his hand. Tradition says that St. Joseph's staff put forth Lily blossoms when it budded in the Temple. The Goat's Beard is sometimes called St. Joseph's Flower; probably this is because the husband of Mary is represented in so many pictures as a man with a long beard.

St. Joseph is usually painted as wearing a yellow robe, a colour which in his case is typical of marriage and faith. His emblems are Green Branches, an Axe, and a Saw.

5.—The Annunciation.

This Feast is held on March 25th, and is commonly called Lady Day. On this festival the Marygold is specially dedicated to the Virgin; although this flower is said to bloom at all the other Festivals devoted to her as well as at Lady-tide.

The chosen messenger to announce to Mary the mystery of the Incarnation was the archangel Gabriel. The stone on which he stood is still preserved in the church of Santa Croce at Rome. (See p. 143).

Gabriel, as the angel who announced the birth of the Redeemer of mankind, is popularly supposed

to be the guardian angel who presides at childbirth. In the New Testament Gabriel is a more important personage than Michael; as the angel of the Annunciation he is frequently depicted with a branch of white lilies or a golden sceptre, and holding a scroll on which is written, "*Ave Maria, gratia plena*"—("Hail Mary, full of grace.").

The Annunciation: (i) Gabriel receives the Message. From a French work (Office of B.V.M.), Paris, 1574.

The period of the Annunciation is that of the early Spring-time, at eventide, soon after sunset; the hour which has since been consecrated as the "Ave Maria"; as the bell which announces it is called the "ANGELUS."

As to the place, St. Luke's suggestion that the event took place in the house, is generally adhered to; but legend adds that Mary had only just returned there to her needlework, after having heard voices saluting her as she was coming in from the fountain where she had been to draw water.

The Angelus is a prayer to the Virgin, and is recited

The Annunciation: (ii) The Sacred Incarnation. From a French work (Office of B.V.M.), Paris, 1574.

three times a day. It was instituted by Urban II. and begins:—

Angelus Domini nuntiavit Mariæ
(The angel of the Lord declared unto Mary)

and then follows the salutation of Gabriel:—

Ave Maria, etc.

(Hail, Mary, etc.).

The prayer contains three verses, each verse ending with the salutation, AVE MARIA.

6.—THE VISITATION.

The Feast of the Visitation was instituted in commemoration of the journey undertaken by Mary to visit her cousin, Elizabeth. White Lilies were largely used for Church decoration on this day, which is kept on July 2nd. This visit would entail a long journey of fifty miles from Nazareth to the dwelling of Zacharias near Jerusalem. The "blessed encounter" is mostly depicted as taking place in an open porch or in a front garden. The "salutation of Elizabeth" is only that which is due to one who had been exalted to miraculous motherhood, and such as would be given by a woman of Mary's disposition; an offering of sympathy to the more elderly matron, and a revealing to her of what had happened to Mary's self.

Mary's journey was undertaken soon after the Annunciation, and the sixth month with Elizabeth; she remained three months with her cousin, and it was she who presented the babe John to his father before she left.

7.—MARY AS THE TYPE OF PUREST WOMANHOOD.

We come now to regard the maternity of the Holy Virgin, viewing her as the Mother of God. The Italian word Madonna, signifying My Lady, is very commonly used as her designation in this connection.

To Mary herself, the punishment of Eve did not extend; in her case the pangs of childbirth were replaced by the ecstacies befalling one so divinely blessed as to be selected for the Mother of God.

The Virgin Mary is the perfection of pure womanhood; the Woman highly blessed.

She is the Virgin of virgins, the glorified Bride of a heavenly bridegroom, the Nuptial Spouse of the Canticles. As the Virgin Crowned she is the type of the Church Triumphant. She is regarded as standing between an offended Deity and erring humanity.

In face and feature she resembled her divine son; for as Christ had no earthly father, it is supposable that he could have derived his human lineaments from his Mother only.

The Virgin Mary in her Intercessory Office. From a German Devotional Work, 1495.

The Church sees in this embodiment of all the womanly virtues an infinite number of Benign Mothers, in addition to ALMA MATER REDEMPTORIS. As the Virgin of Mercy she is an ever-present protectress, and an all-powerful intercessor; she is the dispenser of Mercy on earth.

She is regarded as the Mourning Mother (MATER DOLOROSA) when she is stricken with anguish for the crucified Redeemer:—

Stabat Mater Dolorosa
Juxta crucem lachrymosa
Dum pendebat filius

The attitude of the figure is not without signification. For instance in this character, sometimes also denominated Our Lady of Pity, she is represented as somewhat elderly, with head draped, and weeping over the dead body of Christ. As Our Lady of Mercy, her arms are extended, spreading out her mantle, and gathering sinners beneath it. As Our Lady of Dolours she is seated, and her breast is pierced with seven daggers, emblematic of her seven sorrows.

The title "OUR LADY" was given to the Virgin in the days of Chivalry, when she was the lady of all hearts, whose colours every Christian Knight was proud to carry.

In the "*Paradiso*" of Dante, Mary is glorified as the Mystic Rose, and Queen of Heaven, with attendants, circle within circle, floating round her in adoration, with saints and patriarchs stretching forth their hands towards her. And as Dante translated the theology of his age into poetry, so Giotto and his school of painters rendered these same doctrines into form.

It is as the Glorified Madonna she bears a crown and sceptre, or a ball and cross.

Among the Virgin's other numerous titles, she is our Lady of Succour, Our Lady of Hope, of Liberty, of Wisdom, of Peace, of Salvation; she is Our Lady of the

Book, of the Girdle (to which reference is made on p. 173), of the Rose, of the Stars, of the Flower, of the Rosary. She is the Gate of Heaven, the Morning Star, the Tower of Ivory (ivory being the emblem of delicacy), and the Mirror of Justice.

She is our Lady of the Pillar—as explained under the heading of St. James the Great. She is OUR LADY OF THE SNOW—according to a pretty Roman legend, which may be briefly summarised thus: There was a rich and childless patrician of ancient Rome to whom the Virgin appeared in a vision, directing him to bestow his wealth in building a church to her, on a certain spot where snow would be found the next morning. This dream was repeated to the patrician's wife, and to the reigning pope, Liberius (A.D. 352). Surely enough, notwithstanding the heat of August weather, a patch was found miraculously covered with snow, whereon Liberius traced out the plan of the church with his crozier. The Roman Catholic Church celebrates, on August 5th, a feast in honour of the dedication of this church to St. Mary of the Snow.

Her title, OUR LADY OF LORETTO, gives us a legend of the year 1295, which runs somewhat on this wise:—Santa Casa was the house at Nazareth which was the birthplace of the Virgin, and the scene of the Annunciation. When this sacred building was threatened with profanation by the Saracens, it was taken up by angels, conveyed over land and sea, and set down on the coast of Dalmatia. When its safety was again threatened here, it was borne across the Adriatic, and planted in a grove near Loretto. Other miraculous incidents followed, and Loretto became so famous as to attract pilgrims from every quarter of Christendom.

8.—THE FLOWER LORE OF THE VIRGIN.

It has been said that the life of Christ flings its shadow over the whole of the vegetable world. It is certain that

with the Christian era all trees, plants, and flowers which before time had been associated with heathen rites and deities, became connected with holier names and greater events.

Thus, upon the Virgin Mary, to commence with, a wealth of flowers was lavished, all of them white ones, as being typical of her purity and holiness. Many plants bear, as part of their popular names, that of hers. Thus we have Marygold. The Rosemary, too, as its name implies, finds a place in the Virgin Mary's bouquet. In pictures of the Virgin there may often be noticed at her side a vase of lilies with three flowers crowning three green stems. The flower is generally the large white lily; the pure white petals typify her spotless body, and the golden anthers within signify her soul sparkling with divine light.

All flowers, it has been said, are dedicated to the Virgin; hence it is that such masses of them deck the continental churches during her month—the month of May; and that wreaths of all kinds and colours of flowers enrich most pictures of the Mother and Child, particularly those of the Flemish school of painters. Yet the two flowers which beyond all others are most intimately associated with the Virgin are the rival Queens of the garden, the Lily and the Rose. The Madonna is the Rose of Sharon. The White Lily is often named the Lady Lily. The Fleur-de-Lis has also in ancient times been considered peculiarly sacred to the Virgin Mary, and the Rev. Hilderic Friend in his *Flowers and Flower Lore** gives the following legend:—"There was a Knight who, more devout than learned, could never remember more than two words of the Latin prayer which was offered to the Holy Mother. These were Ave Maria, and it was in these words that he continually addressed his prayer to Heaven. Night and day his supplication continued, until

* London: Swan Sonnenschein, 1886.

at last the good old man died and was buried in the chapel yard of the convent, where, as a proof of the acceptance which his brief but earnest prayer had gained at the hands of the Virgin, a plant of Fleur-de-lys sprang up on his grave, which displayed on every flower in golden letters the words 'Ave Maria.' This strange sight induced the monks, who had despised him during his life-time on account of his ignorance, to open his grave. On doing so they were surprised to find that the root of the plant rested on the lips of the holy knight, whose body lay mouldering there."

The Rev. Hilderic Friend's chapter iii. is entitled "The Virgin's Bower"; it is a mine of wealth in this branch of our subject, and we have taken the liberty of dealing freely with it.

The Lily appears as a Marian symbol in a chivalric institution. The Order of the Lily of Navarre was instituted by Prince Garcia in 1048. It is related that in the time of the king's sickness the image of the Virgin Mary was discovered issuing out of the Lily; whereupon the king suddenly recovered his health, and in gratitude instituted the Order of Knights of St. Mary of the Lily. Each of the thirty-eight knights wore on his breast a lily made of silver and a double chain of gold interlaced with the Gothic letter M for Mary.

In *Architecture* the Lily has entered largely into the carving of ecclesiastical stone-work, and is always symbolical of the Virgin; the Cistercians, who were the finest church builders, regarded her as their patroness. It is thus we so often get the rich ornament of open lilies in the carved capitals of ancient abbeys, churches, and cathedrals.

Flower lore has supplied every article of the Virgin's toilet and dress. The Mari-gold, called by Shakespeare the Mary-bud, she wore in her bosom. There is the little Pink Armeria called "Our Lady's Cushion," and the Campanula is her "Looking-glass; "Our Lady's

Comb" is recognised in the long, fragile seed-vessel of that plant, which bears some sort of resemblance to a comb; her "Bunch of Keys" is seen in the Cowslip. A species of Primula forms "Our Lady's Candlestick," and the Harebell is her dainty little "Thimble." As to her dress, everyone knows "Our Lady's Smock" which blossoms in Ladytide, and the Shakespearian lines alluding to it:—

> "When daisies pied and violets blue
> And lady's smocks all silver white
> And cuckoo-buds of yellow hue,
> Do paint the meadows with delight."

"Our Lady's Garters" are found in the Ribbon-grass; and her "Laces" are provided by the Dodder. The common Convolvulus is her "Night cap"—truly a head gear fit for a fairy. And not only are Slippers provided for her, but in the shape of foot-gear Our Lady has Shoes and Stockings, Boots and Shoes, and even Clogs and Pattens. In fact, as the Rev. Hilderic Friend says on p. 84, the Virgin is most liberally supplied from Flower-land with everything which, in the Lore of the common folk, can be deemed necessary to make her comfortable—

"Thus, as she reclines in her bower, we provide her with boots and slippers for her feet, garters with which to keep her hose in place, and laces for her corsets or shoes. We have found her a thimble and needle with which to sew, a smock and a mantle with which to garb herself, a cushion on which to recline, and a comb and looking-glass for her tresses, with which we also have supplied her. Thus equipped, we find her a night-cap to keep her curls from being ruffled at night, and when she needs to write to her friends, we find her a seal or signet for her letter. She would be incomplete without fingers, and these we also provide, together with a navel, and a basin in which to wash. And having done all this, we plant around her bower trees, grass, whin, clover, cowslip, mint, braken, foxglove, fern, and thistle, to make the

garden gay. We further find her in gloves for her delicate fingers, ear-drops to adorn her head, and a riband with which to tie back her hair, or make up a sash. She is not then content without ruffles, and these, too, are found for her, and lest she should lose her money a purse is also provided; yet with all this lavish kindness we make her sleep on bed-straw."

In Prussia the Holy Grass (*Hierochloa*) is sacred to the Virgin. The French call the Foxglove "Doigts de Vierge," or more commonly "Gants de Notre Dame"—Our Lady the Virgin's Gloves; similarly the Germans call it Frauen-handschuh. With the English country people the Canterbury Bell is sometimes known as The Lady's Glove. To the Germans again, Costmary is Our Lady's Balsam, or Lady's Mint; and the Maiden-hair is Lady's Hair. Folk lore, indeed, seems to have provided the Virgin with wigs to take off and put on. There is the Adiantum or Maiden-hair, Our Lady's Hair, and Black Maiden-hair. Lobel (whose name is preserved in the plant named Lobelia) tells us that in his time the "name Mayden-heere" was given to the plant generally called Bog Asphodel. Then there is a plant called Lady's Tresses; and in Sussex the well-known Quaking-grass is called Lady's Hair.

The French have their Menthe de Notre Dame, which is the plant Spearmint; in Italy it is called Erba Santa Maria. With the Germans the Genista is Lady's Slipper; and they have also a Lady's Glass. Our Lady's Mantle or Cape is a popular plant-name in Sweden, Spain, and Germany. Our Lady's Ear-drop is seen in the Fuchsia; Our Lady's Seal is the Black Bryony, or sometimes it is the plant generally known as Solomon's Seal. Our Lady's Cushion, her Comb, her Looking-Glass, and other appointments befitting a great lady, have been identified by the simple-minded folk of bygone days in the common flowers of their own cottage gardens—as already enumerated.

But, as the Rev. Hilderic Friend observes, although the Virgin is a veritable queen of flowers, there are but few fruits devoted to her, the Strawberry being one.

Surrounded by such delightful companions of garden, field, and woodland, what pursuit more pleasant than the weaving of these devotional fictions? But amidst the objects of the *mineral world* the inspiration is not so apparent. Only so quaint a writer as Sir John Maundeville, the writer of one of our earliest books of travel (1356), could account for the veins in marble by recounting that the Virgin Mary had so much milk in her breasts for the Infant Jesus, that some of it was spilt on the red stones which paved the floor of a church in Bethlehem, and "that traces may yet be seen all white" in the red marble pavement there.

9.—Astronomic Lore.

The Virgin Mary is called not only the Mother of God, but the Queen of Heaven. This connects her directly with *astronomic lore*. The ornamentation of many continental churches often includes a representation of the Sun and Moon "in conjunction," the Moon being therein emblematical of the Virgin and Child. Not only will The Glories of Mary, as printed in the Roman Catholic books of devotion, reveal the Virgin in her character of Queen of the Universe; but it is a matter of church history that in the fourth century, women who worshipped her "as a goddess, and judged it necessary to appease her anger, and seek her favour and protection by libations, sacrifices, and oblations of cakes" were known as Collyrideans—from the Greek word *collyridæ* "cakes." Compare this practice with that recorded in Jeremiah xliv., 19, of women making cakes to the Queen of Heaven.

As the Moon, or *astrorum regina*, is the symbol of Mary,

Queen of Heaven, so also a bright Star sometimes symbolises him whose star was seen over Jerusalem by the Wise Men from the East.

Mary, with the Moon Symbol as Queen of Heaven. From an article in *The Antiquary* on "Pagan Myths and Christian Figures."

Nothing could be more quaint than these tales of the Virgin's maternity.

Not only *Mineralogy* but *Astronomy* affords a legend in this connection. The MILKY WAY athwart the sky, that long, white, luminous track which is seen at night-time stretching across the heavens (it is really formed by an immense multitude of stars) is said by those of old time to have been formed by the milk of the Madonna, which was spilt as the Child Jesus withdrew his lips from her breasts.

An old English tradition actually appropriated the Milky Way to the purposes of local pilgrimage. Of all English shrines of the Blessed Virgin Mary the most

popular was that of Our Lady of Walsingham. "So strong was the affection of the common people for this Norfolk shrine, that, in the wild but poetic imaginings of the time, the Milky Way was piously thought to be placed in the sky to point out the way to the sacred spot, and on this account it was in ancient times called the Walsingham Way."

The Creation of Eve: Showing presence of the Trinity, and introducing the astronomical symbolism of Sun, Moon, and Stars.
From a Venetian Bible, 1489.

The ancient Lore of Plants accounts in a somewhat similar manner for spots and other markings found upon some of them. Thus, we have Lady Milk Sile (in which Sile is a provincialism equivalent to "soil" or "stain"), and Our Lady's Thistle, which were, during the dark superstitious ages, dedicated to the mother of the Saviour, because a drop of her milk having fallen upon their leaves, indelibly imprinted upon them those white veins which distinguish these plants. In France they say that the Common Fern (Polypodium Vulgare) sprang from drops of the Virgin's milk.

In Somerset the name Virgin Mary's Nipple is applied to a certain plant, which yields a copious flow of milk-

white sap when it is gathered. In Germany the Lung-wort is Our Lady's Milk-wort.

Throughout Christendom the predominating characteristic of the Virgin is the attribute of maternity. Mary is the Madonna; she was the mother of God. No irreverence was intended in these old folk-names; rather was it an ever-present devotional attitude towards the mother of the Christ-child.

So much did the idea of the Virgin dominate the every day life of English people in the Middle Ages, that we find words of adjuration founded on her name in common use. For instance, it was a common oath to swear "by our lakin"—that is to say, by our ladykin, or little lady, which was, of course, a form of endearment for our lady. Another oath was sworn "by my halidame"—that is, by my Holy Dame.

10.—Symbols and Monograms.

From the *animal world* the Unicorn is taken to serve as the ensign of the Blessed Virgin. This fabulous beast is typical of purity, and particularly of female chastity; and in this lies its appropriateness to the Virgin Mary. The Lady-bird, that pretty little British beetle, gets its name from the Virgin.

In *religious art* the Virgin is painted in robes of Blue (sapphire), as symbolical of her conception by the Holy Ghost, blue being the colour appropriated to the Third Person of the Trinity; although after the period of the crucifixion, her robe may be of Violet (amethyst), to show she has passed through passion and suffering. If she is depicted with a Crown upon her head, this is intended to be accepted as the symbol of sovereignty.

If a Dove is introduced by the artist into the group of the Madonna and Child, it is to represent purity of heart.

The *Symbols* employed in ecclesiastical art to typify the Virgin Mary are both numerous and diversified.

Among them the Sun, the Moon, or a Star, serve equally to represent the Blessed Virgin. Deep is the sacred significance attached to some of her symbols. She is a Gate flanked by Two Towers, which is a mystical allusion to her virginity intact, both before and after the birth of her divine son. She is the Well always full; the Enclosed Garden; the Cedar of Lebanon, and the Olive Branch of the Canticles; she is the Mirror of the Book of Wisdom. Art sometimes presents her with the Book of Wisdom in her hands. She herself is the Sealed Book.

Among the numerous attributes and accessories with which religious art has from time to time associated the Virgin are—the Globe, which placed under her feet, implies her sovereignty; the Serpent, whose head she bruises with her heel, as that of the Second Eve. She is not only the Second Eve, but she is the fulfilment of several other good and gracious types of the womanhood which figure most prominently in the historic portions of the Old Testament.

When art presents the Blessed Virgin in *propria persona* it is with flowing hair, emblematical of her virginity; and very often as a Queen, richly dressed.

Like other royalties she has had her MONOGRAMS devised for, and used on behalf of, her sacred personality. Thus M.A. stands for Maria; M.R. for Maria Regina; A.M. for Ave Maria.

II.—THE SEVEN JOYS AND SEVEN SORROWS.

The Seven Joys of Mary were—the Annunciation; the Visitation; the Nativity; the Adoration of the Magi; the Presentation in the Temple; Christ found by His Mother; the Assumption and Coronation.

The Seven Sorrows of Mary were—the Prophecy of Simeon; the Flight into Egypt; Christ lost by his Mother; the Betrayal of Christ; the Crucifixion; the

Deposition from the Cross; the Ascension, when the Virgin was left on the earth.

These great incidents in the life of Mary are commemorated by the "Rosary." The term Rosary is derived from the custom of offering crowns or chaplets of Roses to distinguished persons, transformed into one of offering to God and the Virgin chaplets, not of material Roses, but of prayers and praises. The Rosary is an artificial contrivance of beads, similar in idea to the abacus used in schools for the young arithmetician, by the help of which a certain number of prayers are recited, while the reciter meditates upon certain mysteries or circumstances connected with the lives of Christ and the Holy Virgin. There are fifty-five beads strung upon a cord, by which count is kept of the prayers, Aves, Paternosters, and Glorias connected with the meditation on the following fifteen mysteries:—

I.—The Joyful Mysteries (for the Coming of the Redeemer.)

(1). The Annunciation by the angel Gabriel.
(2). Mary's Visitation of her cousin, St. Elizabeth.
(3). The Saviour's Birth at Bethlehem.
(4). Presentation of the Child Jesus in the Temple and the thanksgiving of Holy Simeon.
(5). Finding the Child Jesus in the Temple discoursing with the Doctors.

II.—The Dolorous Mysteries (Compassion for the Sufferings of Christ.)

(1). The Prayer of the Bloody Sweat in Gethsemane.
(2). The Scourging of Christ at the Pillar.
(3). The Crowning with Thorns.
(4). Jesus carrying His Cross.
(5). Crucifixion and Death of Christ.

III.—The Glorious Mysteries (Thanksgiving for Exaltation and Glory of Christ and the Blessed Mother.)

(1). The Resurrection.
(2). The Ascension of Christ into Heaven.
(3). The Descent of the Holy Ghost, the Comforter, on the Apostles.
(4). The Assumption of the Blessed Virgin into Heaven.
(5). The Coronation of the Virgin Mary in Heaven and the Glory of all the Saints.

The divisions of the Rosary are always of ten small beads and one large one; for each of the smaller an Ave Maria is repeated, and for each large one a Paternoster. The worshippers of the Grand Lama in Asia, and the Mahommedans also, use strings of beads for reciting their prayers. In China the Rosaries of the Buddhists are made of the fruit of a tree whose hard kernels are admirably suited to serve as beads.

The devotion of the Rosary, as practised in the Christian Church, was instituted by St. Dominic.

As the smaller beads of the Rosary are termed Aves, the word commencing an invocation to the Virgin (see Annunciation, supra p. 20); so in the tolling of the bells for calling the congregation to church we have a relic of the Ave bell. Prior to the Reformation a bell was tolled before the service to invite worshippers to a preparatory prayer to the Virgin.

12.—The Assumption of the Blessed Virgin.

When the first persecution broke out at Jerusalem the Madonna retired to Ephesus under the care of St. John, and accompanied by the faithful Magdalen.

The legend of the Assumption is too lengthy to give in detail. It recites that the Madonna was dwelling in the house of St. John on Mount Sion, towards the close of

her life. There an angel appeared to her, and announced that in three days she should rejoin her Son in Paradise. Before departing—leaving behind him the celestial palm he bore, and which shed a divine light all around—the heavenly messenger also announced that the Apostles, wherever they were preaching in the various parts of the earth, should all be miraculously reunited to her for a final leave-taking. And so it was. The dispersed Apostles were caught up, and conveyed instantaneously to Jerusalem. The Virgin had lit her lamps, prepared her bed, on which she laid herself down in the presence of the assembled Apostles, composing herself for death. Then the chamber was filled with a mighty sound, and pervaded with a delicious perfume, in the midst of which the Madonna died, Jesus Himself appearing in glory to receive her soul. Her body being left behind, three virgins came to prepare it for sepulture, but such a glory of light emanated from it, that no human eye could look upon her chaste and sacred limbs. The Apostles then reverently carried the body to its burial on a bier, John bearing the celestial palm before it, Peter and a choir of Angels chanting the cxiv. Psalm. Hearing the singing, the wicked Jews ran together in a fury; the High Priest tried to overturn the bier, but all the use was miraculously struck out of his arms; and he was only recovered by the prayers and intercessions of Peter, when, in response to the exhortations of that Apostle, he had declared his faith in Christ and the Virgin.

The Madonna's body was buried in the Valley of Jehosaphat. But after three days, at the intercession of the Angels, her body was allowed to rejoin her soul, so that the fleshly temple in which Christ had dwelt should never be allowed to see corruption. Christ consented to this, and the Madonna rose triumphantly from the tomb, and ascending into heaven, was there welcomed by all the heavenly host. Then followed the CORONATION of the Virgin as QUEEN OF HEAVEN.

Her Assumption was witnessed by the Apostles and six others. Of these, three were saintly men, namely, Dionysius the Areopagite, Timotheus, and Hierotheus; and three were holy women, namely, Mary Salome, Mary

Coronation of the Virgin as Queen of Heaven. From a Breviary—German, sixteenth century.

Cleophas, and a favoured faithful hand-maid, whose name was Savia. For the absence of Thomas on the occasion of the Virgin's ascension see section "The Incredulity of Thomas." The Virgin handing down the Girdle from heaven as a piece of tangible evidence to doubting Thomas is alluded to on p. 173.

The LEGEND OF THE GIRDLE relates that St. Thomas, on his departure to carry the Gospel into the Far East, confided the Virgin's Girdle to the care of one of the Apostles. Then for a space of a thousand years the holy Girdle is lost to the sight of profane eyes, till the period of the First Crusade arrives. This Crusade was joined by one Michael, who after the fighting, visited Jerusalem as a merchant, and there lodged in the house of a Greek priest, to whom the Girdle had descended through a long line of ancestry. The priest had one fair daughter, with whom the merchant Michael became enamoured. As the father refused to consent to their union, they were clandestinely married by the connivance of the mother; who, moreover, bestowed upon them the sacred Girdle as a dowry. With this they fled, and shortly afterwards arrived by ship at Pisa, with the precious relic in a casket, which Michael at once reverently placed in the paternal mansion in the city of Prato. Every night the good man lit a light in his chamber, and placed the casket under his bed for security; every night, just as regularly, the offended guardian angels of the Girdle, lifted him from the bed, and laid him on the bare floor. But all this the pious man endured rather than risk the loss of the sacred treasure. When at last the old Crusader fell sick, the Casket was devoutly handed over to the Church for safe custody ever afterwards.

The Feast of the Assumption of the Blessed Virgin Mary is celebrated on August 15th.

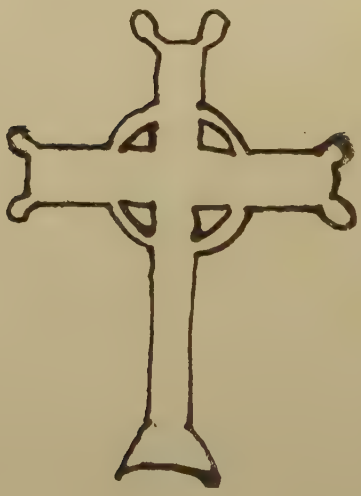
The Assumption, which was celebrated by both the Greek and the Roman Churches, commemorates the rising from death of the Virgin Mary, and her exaltation, body and soul, into heaven. The age of the Virgin at this time was supposed to be about seventy-five years. The Feast was first observed in the seventh century.

Pictures of the Assumption show the Blessed Virgin clothed in White; this tint is then emblematical of Life, Virginity, and Purity.

Tradition has fixed upon St. Michael, the lord of Souls, as the one commissioned by Christ to announce to the Madonna the approaching end of her earthly career, and to receive her soul.

To the Feast of the Assumption is assigned, in plant lore, the Virgin's Bower. This, writes the quaint old herbalist, Gerarde, is by reason of the goodly shadows which the branches make with their thick bushing and climbing, as also for the beauty of the flowers, and the pleasant scent and savour of the same.

All herbs, if gathered on this day, are the more capable of curing those various complaints for which they are regarded as specifics.



Chapter III.

THE CHILDHOOD AND YOUTH OF CHRIST.

I.—The Birth of Christ.

CHRIST was born of the royal house of David, "of the stem of Jesse." Artists in stained glass often produce the Messiah's pedigree in a pictorial genealogical tree; such a work is sometimes know as a "Jesse window." It is generally a Vine growing from out the loins of Jesse, who is depicted in a recumbent position.

In Biblical heraldry the device of Christ is a Lion—he is "the Lion of Judah."

(Matthew, writing for the Jews, traces the pedigree from Abraham to Joseph; Luke, writing for the Gentiles, begins the tree with Adam, the father of all, and he, like Matthew, brings down the succession to Joseph, but through a different line of David's posterity.)

Tradition has fixed the actual birthplace of Christ in a Cave of the Desert; in St. Luke's Gospel (ii. 7) it is merely implied, by the use of the word "manger," that the actual place was a stable.

It is not disputed that the Cave, or the Stable, whichever of the two it might have been, was located at or near the city of Bethlehem. Of this place, Sir John Maundeville, in his *Travels and Voyages*, says:—

"Bethlehem is a little city, long and narrow, and well walled, and on each side enclosed with good ditches. It was formerly called Ephrata, as Holy Writ says 'Lo, we

heard it at Ephrata.' And towards the east end of the city is a very fair and handsome church, with many towers,

The Taxation of the Tribe of Judah The Nativity—The Gloria in Excelsis.
From *The Biblia Pauperum.*

pinnacles, and corners strongly and curiously made; and within are forty-four great and fair pillars of marble. And between the city and the church is the field Floridus, that is to say 'the field flourished.'

"Also, near the choir of the church, at the right side, as men go down sixteen steps, is the place where our Lord was born; which is full well made of marble, and full richly painted with gold, silver, azure, and other colours. And three paces from it is the crib of the ox and the ass. And beside that is the place where the star fell, which led the three kings, Jaspar, Melchior, and Balthazar; but the Greeks call them Galgalathe, Malgalathe, and Saraphie, and the Jews call them in Hebrew, Appelius, Amerrius, and Damasus. These three kings offered to our Lord gold, incense, and myrrh; and they met together by a miracle of God, for they met together in a city in India, called Cassak, which is fifty-three days from Bethlehem, and yet they arrived at Bethlehem on the thirteenth day, which was the fourth day after they had seen the star, when they met in that city; and thus they were nine days from that city to Bethelem; and there was a great miracle.

"Before the place where our Lord was born is the tomb of St. Jerome, who was a priest and a cardinal, and translated the Bible and Psalter from Hebrew into Latin; and without the Church is the chair he sat in when he translated it.

"And close by that Church, at a distance of sixty fathoms, is a church of St. Nicholas, where our Lady rested after she was delivered of our Lord."

Sir John Maundeville, after telling the many virtues of the Dry Tree (see "Legend of the Cross") goes on to relate the legend of the FIELD FLORIDUS, near Bethlehem. It is an extremely pretty bit of old world lore pretending to give the origin of roses, both red and white. Says the legend:—

"There was a maiden who was blamed with wrong

doing, and slandered; for which cause she was condemned to be burnt in that place. Now, as the fire began to burn about her, she made her prayers to Our Lord, that as truly as she was not guilty, He would by His merciful grace help her and make her innocence known to all men. And when she had thus prayed she entered

The Stable at Bethlehem.

fearlessly into the raging flame; but immediately the fire was quenched, and all the faggots that were burning became Red-rose bushes, while those that had not yet kindled turned into White-rose bushes. And lo, all were

full of roses! These were the first rose-trees and roses, both white and red, that ever man saw."

It was an old custom in England to plant white roses on a virgin's tomb, while red ones were set on the grave of any person distinguished for goodness and benevolence of character.

Plant lore has been very busy in FURNISHING THE STABLE at Bethlehem. The manger in which the infant Christ was laid was filled with Our Lady's Bedstraw; but the Virgin's bed is also said to have consisted of Thyme, Woodruff, and Groundsell. The floor of the stable was carpeted with Our Lady's Thistle, the white spotted green leaves of which were caused by some drops of the Virgin's milk falling on them, as already mentioned.

A French legend says that when the infant Jesus lay in the manger, the rose-coloured Sanfoin was found among the herbs which comprised his bed. But suddenly it opened its pretty blossom that it might form a wreath around His head. In Italy there is a practice at Christmas time of decking mangers with Moss, Sow-thistle, Cypress, and Holly.

Another legend of English origin informs us that by the FOUNTAIN in which the Virgin WASHED THE SWADDLING CLOTHES of the Sacred Infant beautiful bushes sprang up miraculously on either hand.

Christmas-Day, as the natal day of the Saviour, is only traditional. The accepted date of Christ's birth has been generally fixed at some four years anterior to our era. No day or month is possible of ascertainment. The dates which were at first accepted were May 20th, April 19th, or 20th, and January 5th; till, on appeal, the Christian community at Rome fixed December 25th.

"On the first moment after midnight on December 24th (*i.e.*, on the morning of the 25th) nearly all nations of the earth, as if by common consent, celebrated the accouchement of the 'Queen of Heaven,' of the 'Celestial Virgin of the Sphere,' and the birth of the

god Sol." [This quotation is from *Bible Myths* (Bouton, Broadway, New York, 1884), an American work which finds a parallelism for every one of the Gospel incidents, either in classical mythology or in the traditional history of the great heathen nations of antiquity. It seeks to prove, by a wealth of illustration from the religions of antiquity, that "the universal, religious, and ethical element of Christianity has no connection whatever with Jesus or His Apostles, with the Gospels or the Gospel story"—that, in fact, it exists absolutely independent of any person or story!]

Angels are supposed to perform many functions. At the Birth of Christ they are seen fulfilling their three

"Gloria in Excelsis."

greatest offices; they act as (1) Messengers, as (2) Choristers, and as (3) Guardians. As Guardians they hover

over the Bethlehem birthplace. As Messengers they convey the glad tidings to the Shepherds, and then immediately break out as a "heavenly host" praising God. Representations of the scene show one angel rendering "Gloria in excelsis Deo"; a second giving forth "Et in terra pax"; while a third angel sings "Hominibus bonae voluntatis."

It was an old English belief that on this night (Christmas Eve) all evil spirits were rendered harmless. If any spirits were abroad they were sure to be good ones; and these have even been known to ring the church bells, and in imitation of the angelic choir, render the "Gloria in Excelsis."

When Christ was born of Mary free
In Bethlehem, that fair citie
Angels sang there with mirth and glee
In Excelsis Gloria.

From the song which the angels sang to the shepherds at the Nativity, commonly called the Angelic Hymn, is derived the custom of singing CHRISTMAS CAROLS.

Sir John Maundeville says that half-a-mile from Bethlehem is a church marking the place where the angel announced to the SHEPHERDS the birth of the Saviour.

Tradition places St. Jude and St. Simon the Zealot among the shepherds of Bethlehem. The shepherds of Calabria and the Campagna pipe before the Madonna and Child at Christmas. In England it was a common belief that at Christmas sheep go in procession in commemoration of the shepherds' visit.

In the Midland counties the proper drink for Christmas Eve was mulled elderberry wine; this was because the Elder (called the Quicken Tree in Staffordshire) was regarded as a charm against witchcraft and capable of rendering all evil spirits harmless.

2.—Christmastide Customs and Superstitions.

The customs of Christmastide are too well known to need recapitulation here. Not a few of the most popular are of German origin, and seem to be customs which have been transferred from the festival of St. Nicholas to the greater festival of Christ. St. Nicholas was a saint of an eminently benignant disposition whose day was celebrated on December 6th.

Among such customs transferred are the old North German practices of giving small presents, especially by children to their parents, and which were concealed and kept secret to the moment of offering; of yew-boughs and Christmas trees, with all their concomitants of lighted tapers, and pretty decorations; of the child myth concerning Santa Claus—that is, Saint Nicholas, now sometimes transformed into Father Christmas—going round at night to distribute his presents while the recipients are asleep in bed. From the Teutonic element of the population of the United States of America, some variants of these old-world practices are obtained. There the personage who goes down chimneys to distribute his gifts is known as Kriss Kringle or Krish-Kinkle, which seems to be a corruption of Christ-Kindlein, or the Infant Christ; though to naughty children, to whom his gift is only an ominous birch-rod, his name is Pelsnichol—that is, the Nicholas clothed in skins and furs.

St. Nicholas is the patron saint of boys, as St. Catherine is of girls. From his cradle St. Nicholas exhibited a marvellous piety, and hence his selection. St. Nicholas is also patron saint of Parish Clerks because he was the patron of all scholars or clerks. He is patron of Sailors (because he allayed a storm); also of Russia and of Aberdeen.

The unrestrained mirth and jollity of Christmas in the olden time were permitted by the sway of the Lord of

Misrule—called in Scotland ABBOT OF UNREASON—prohibited in 1555. The fun was promoted by the pranks of mock dignitaries, aided by maskers as dragons and hobby horses, and bands of musicians, who all went to church first, with as much noise and confusion as possible.

Among the more popular customs of Christmastide are those of eating MINCE PIES and PLUM PUDDINGS. The latter comestibles are emblematical of the offerings made by the Magi. Mince Pies are said to be emblematical of the manger in which Christ was laid; the paste over the "offerings" in this form, having once been made in the shape of a cratch or hay-rack.

The practice of giving presents at Christmas is a demonstration of the "goodwill among men" which fittingly celebrates the birth of the Saviour of mankind.

The CHRISTMAS BOX is a gratuity given on the day after Christmas Day; which, in consequence, is known as BOXING DAY.

CHRISTMAS SUPERSTITIONS are as numerous as they are widespread. In one part of Christendom it is believed that Cocks crow all night to scare away evil spirits. In another place Bees sing, and in yet another Cattle have the power of speech.

> Some say that ever 'gainst that season comes
> Wherein our Saviour's birth is celebrated,
> The bird of dawning singeth all night long;
> And then, they say, no spirit dares stir abroad;
> The nights are wholesome; then no planets strike,
> No fairy takes, nor witch hath power to charm;
> So hallowed and so gracious is the time.

In many parts of England it was a superstition that at midnight, on Christmas Eve, the Oxen went down upon their knees as if in the attitude of adoration. So hard do these old tales die that only recently this was still firmly believed in the remoter parts of Devonshire.

In some pictures of the Nativity the Ox and the Ass in the stable at Bethlehem are depicted kneeling down. In

other quaint representations of the same subject, Christ is shown in a crib watched by the Virgin and Joseph; while in attendance are the shepherds kneeling, and a host of angels, some singing, some playing instruments of music, and some making offerings of fruits. By means of a scroll proceeding from the mouth, a Cock is depicted as crowing "Christus natus est" (Christ is born). A Raven caws "Quando?" (When?) A Crow replies "Hac nocte" (This night). Again a Raven caws "Ubi? Ubi?" (Where? Where?). A Sheep bleats "Bethlehem." The angels, as usual, sing "Gloria in excelsis" (Glory be on high).

The Holly is dedicated to the Nativity of Christ. The Christmas Rose is a plant of the hellebore genus which blossoms about mid-winter.

The CHRISTMAS TREE is always an evergreen, generally a small fir, which is brought into the house, in order to hang upon it presents for guests, children, and other members of the household at Christmas rejoicings.

The period of Christ's birth happening to take place when (in the northern hemisphere, at least, where all these ancient legends originated) the vegetation was under the sway of winter, the rare and occasional occurrence of certain trees and shrubs throwing out their leaves at this unseasonable period was accepted by early Christians as a sign of holy joy in the commemoration of the great anniversary. An oak of the early budding species enjoyed the reputation for two centuries of shooting forth its leaves on Old Christmas Day, although no leaf was to be seen either before or after that day in winter. Similar is the legend of the GLASTONBURY THORN, which tells that Joseph of Arimathea, after landing at no great distance from Glastonbury walked to a hill about a mile from the town. Being weary he sat down here with his companions, the hill henceforth being called Weary-All Hill, locally abbreviated into Warral. Whilst

resting Joseph struck his staff into the ground, where it promptly took root, and grew into a beautiful flowering Thorn, which blossomed every Christmas Day. Previous to the time of Charles I. a branch of this famous thorn was carried in procession with much ceremony every Christmas Day. It had developed two stems, exactly identical, by this time. During the Civil War a Puritanical Hew-'em-down thought the thorn savoured of Popery, so he sallied forth with his hatchet to cut it to bits. One stem was soon hewn to pieces, but in the first blow he aimed at the other the axe glanced from the bark and cut off one of the tree-feller's legs, thus incapacitating him from further destruction. In this miraculous manner was the Glastonbury Thorn preserved, and its offspring has continued flowering on or about Christmas ever since; thus (according to the natives of Glastonbury) affording conclusive proof of Joseph of Arimathea's visit to England.

The Sloane MSS., supposed to date from the time of Henry VI., contain the following:—

Welcome Yule.

Welcome to thou, heavenly King,
Welcome born on this morning,
Welcome for whom we shall sing
Welcome Yule.

Welcome be ye Stephen and John,
Welcome Innocents every one
Welcome Thomas Martyr one,
Welcome Yule.

Welcome be ye good New Year,
Welcome Twelfth Night, both *in fere*, [*i.e.*, in company]
Welcome Saints, lovèd and dear,
Welcome Yule.

Welcome be ye, Candlemas,
Welcome be ye, Queen of Bliss,
Welcome both, to more and less,
Welcome Yule.

YULE, of course, is the ancient name for Christmas, a name said to be derived from that of a pagan festival. In this old song a welcome is given to the whole three months' winter season of Yule-tide, ranging from All Saints' Day (Nov. 1st) to Candlemas (Feb. 2nd). All the saints' days mentioned in it will be found treated in their respective places. As Christmas proper lasted twelve days, January 6th was popularly called Twelfth Day. Ecclesiastically it is known as the Feast of Epiphany, on which is celebrated the Manifestation of Christ to the Gentiles. The day following was humorously called "ST. DISTAFF'S DAY," in allusion to the resumption of spinning by the maids; while the following Monday was "PLOUGH MONDAY," on which the male labourers processioned with a decorated plough before resuming their labours.

Give St. Distaff all the right,
Then give Christmas sport good-night,
And next morning every one
To his own vocation.

The 7th of January is also called ST. ROCK'S DAY, another name for a distaff being "a rock."

In Scotland the festivity is called HOGMANAY, that is, Holy Month, and is kept on New Year's Eve. King Haco of Norway fixed the feast of Yule on Christmas Day, the eve of which used to be called Hogg-night, but the Scots were taught by the French to transfer the Feast of Yule to the FEAST OF NOEL, the last of December.

3.—THE CIRCUMCISION AND PRESENTATION.

The Circumcision of Christ has been accounted the first of the Seven Great Sorrows of Mary—it was the first pang her son had to bear. It is celebrated on "the

The Song of Simeon.

eight day" after Christmas Day, to wit, on New Year's Day. As a festival it was instituted about the year 487, and it was put in the reformed English liturgy in 1550.

The Presentation of Christ in the Temple is sometimes called the PURIFICATION, and sometimes it is known as the NUNC DIMITTIS, on account of the Song or Prophecy of SIMEON. The legend of this devout man is curious and begins 260 years before Christ was born. Ptolemy Philadelphus being desirous of having the Hebrew scriptures translated into Greek for his famous library at Alexandria, sent to the High Priest of the Jews soliciting his assistance in the work. Six of the most learned rabbis were selected to undertake the translation on behalf of the King of Egypt. One of the six was Simeon; and in the portion which fell to his lot was the book of Isaiah. When Simeon came to the passage, "Behold a virgin shall conceive and bear a son," he misdoubted the text, and after much meditation rendered the word "virgin" by a Greek word which meant simply "a young woman." An angel three times erased the word, and substituted the proper word for virgin each time. Then it was revealed to Simeon what high purposes God had in view, and he was told that he should not see death till all had been fulfilled. Hence Simeon's great joy at departing in peace, according to God's revealed word to him.

The Church celebrates the Feast of the Purification of the Blessed Virgin on February 2nd. It was called CANDLEMAS in olden times, because consecrated candles were distributed and carried in procession.

At this Festival it was customary in England to take down the decorations which had been left standing since Christmas.

> Down with the Rosemary, and so
> Down with the Bays and Misletoe,
> Down with the Holly, Ivy, all
> Wherewith ye dressed the Christmas Hall.

These Church decorations then gave way to sprigs of Box which remained till Easter brought in the Yew. Folk-lore says that the Snowdrop blooms at Candlemas in memory of the Virgin taking her child Jesus to the Temple, and there presenting her offering. The Snowdrop, emblematic of purity and virgin chastity, was consecrated to the Virgin; on the Continent it was sometimes customary on this day to remove the image of the Virgin from the Altar, and to strew the place, where it had stood, with Snowdrops, the emblem of her purity. From the Purification Ceremony originates the Christian service known as the "CHURCHING OF WOMEN after child-birth."

4.—Visit of the Magi.

The Magi spoken of in the New Testament, as guided by the Star of Jesus to Bethlehem, and offering him gold,

The Adoration of the Magi. From Embroidery.

frankincense and myrrh, are called by the Roman church the Three Kings; and the festival of Epiphany (or Manifestation of Christ to the Gentiles) is called the Feast of the Holy Kings. Bede has even given us the names of these Three Wise Men who came from the East—Gaspar, Melchior, and Balthasar. Legend relates that they were baptized after their return to their own country; that 300 years afterwards their bodies were transferred to Constantinople by the empress Helena; after the First Crusade, thence to Milan; and finally to Cologne by the Emperor Barbarossa. These relics were presented to an Archbishop of Cologne, by whose care they were adorned with crowns and various ornaments studded with precious gems, and deposited in a most costly shrine, in the cathedral. They are often spoken of as the THREE KINGS OF COLOGNE.

There are in existence so many variants of the legend that the names, ages, nationalities, and other particulars concerning the Three Wise Men may be expected to differ slightly in the various forms taken by the narrative.

From the text "We have seen his star in the east and are come to worship him" (Matt. ii. 2) it became the custom of Christians to worship towards the east or towards Jerusalem. The east, the point of the rising sun, was accepted as a figure of the risen Christ, and therefore towards the east prayers and churches were directed. Hence the ORIENTATION of Christian churches.

The term "magi" implies nothing more than "philosophers," or probably astrologers. They seem to have expected the appearance of the new star; they certainly did not hesitate to follow it, taking leave of lands, friends, and vassals, and crossing rivers, deserts, and mountains in their zeal.

It has been said the present of gold implied the kingship of Christ; the frankincense, his godhead; and the myrrh that he was doomed to death. In return for the first they received the gift of charity and spiritual wealth;

for the second, perfect faith; and for the third, perfect truth and meekness. As a material gift, tradition says the Virgin gave them one of the bands in which she had swaddled the infant Jesus. On their return home, according to one tradition, they laid aside all earthly state and emulated the humility and poverty of the child-king they had been to adore.

ANOTHER LEGEND attributes to ST. THOMAS the finding of the Three Kings in the far east, and his administration of baptism to them (p. 212). Afterwards, we are told, for carrying the Word farther eastward among the Gentiles, they were martyred, and so received heavenly crowns for the gifts they had laid at the feet of the Child-Christ.

Tradition made Caspar twenty years of age, Balthazar forty, and Melchior sixty years old. Even the outward form in which their respective presentations were made has become conventionally uniform; Jasper, Caspar, or Gaspar presenting his frankincense in a thurible-shaped jar; Balthazar proffering his myrrh in a gold-mounted horn or a covered cup; and Melchior presenting a rich casket of gold shaped like a shrine. These presents are also said to possess another subtle significance similar to those before mentioned; the frankincense referring to Christ's priestly office, the gold to his kingship, and the myrrh to his death in sacrifice.

Caspar is sometimes called the king of Tarsus, the land of merchants; Balthazar, instead of being always king of Saba, the land of spices, is sometimes king of Ethiopia and consequently a Moor—which is to express the idea that all races and colours are called to Christ.

Sometimes Melchior, who (traditionally) was king of Arabia, is shown as having presented an apple of gold, which the Infant Jesus holds in his hand; while Balthazar, king of Saba, is shown standing next waiting to make his presentation of a box of myrrh; and lastly comes the youngest of the three, Gaspar, now as king of Egypt, with a jar of frankincense.

In legendary Art Lore the APPLE is used symbolically to represent the Fall of Man; but the golden apple in the hand of the Infant Christ is supposed to represent redemption from the consequences of that Fall.

ANOTHER VERSION is told by MARCO POLO in his Travels, written in 1298. Speaking of Saba in Persia, the great Venetian traveller says he learnt there that three kings once went from thence to worship a prophet that was born. They carried with them presents; Gold, to discover if he were an earthly king, Frankincense, to learn if he were God, and Myrrh to test if he were a Physician. The youngest went in first to make his presentation, and marvelled greatly to find the child was apparently of his own age; the next also went in alone, to find the child seemingly of his own age; and lastly as it befel the other two, so it befel the third. Conferring together outside, on what each had seen, they marvelled still the more, and then agreed to go in all three together. They did so, and found the child with the appearance of its actual age, to wit, some thirteen days. The Child then accepted all three offerings, and in return gave them a small box, with which they began their return to their own land. The acceptance of their offerings should have showed them that the Child was the True God, the True King, and the True Physician. Inside the little box they found a stone, which they ought to have interpreted to mean that this Faith should abide in them firm as a rock. But they had no such understanding; so they cast the stone into a well which they passed on their way. Straightway fire from heaven descended into that well; at which the three kings were amazed, feeling that there was some great and holy meaning. So they took of that fire and carried it to their own country, and placed it in a magnificent Church, where it is kept continually burning, and is worshipped of the people. This is the reason the people of that country are Fire-worshippers, concludes Marco Polo.

The Church commemorates the Visit of the Wise Men, when Christ was first publicly presented to the Gentiles, on January 6th, ecclesiastically called the EPIPHANY, or more popularly TWELFTH DAY. Many old-world customs were connected with this festival. At the Chapel Royal, St. James's Palace, is still kept up the ancient Epiphany custom of offering Gold, Frankincense, and Myrrh on behalf of the English sovereign. Twelfth Night brought to a jolly conclusion the whole of the Christmas festivities. The Twelfth Cake eaten on this night had a bean hidden in it, and whosoever was lucky enough to get it in his slice of cake, was declared "King of the Bean," perhaps in allusion to the Kings of the East.

From Antoninus of Placentia, who travelled even before our English Sir John Maundeville, and like him mixed up truth and fiction in equal proportions, we learn that yearly at Epiphany occurs the stoppage of the River Jordan. It is, therefore, evident that the Wise Men coming from the East had a miraculously easy passage of that river.

The Visit of the Magi has been fixed at thirteen days after the Birth of Christ, and sometimes at a year and thirteen days after.

The Star of Bethlehem has been drawn as the figure of a child, bearing either a cross or a sceptre.

The star which pointed out the birth-place of Christ is, in floral nomenclature, remembered in the name of the Star of Bethlehem (ornithogalum umbellatum), whose shape is thought to be like that of the planet.

5.—THE FLIGHT TO EGYPT.

This event must have taken place very shortly after the birth of Christ, as Herod died within a few weeks of that date. December 28th is celebrated as HOLY INNOCENTS' DAY.

Not less than 14,000 babes are supposed to have perished amidst the shrieks of heart-rent mothers. John the Baptist escaped miraculously, as Elizabeth and her babe in their flight for safety were sheltered by a rock which opened to receive them. Zacharias was slain between the altar and the Temple.

The name Herod is used to signify a child-killer; the phrase "to out-herod Herod" means to out-do in wickedness any tyrant. In the ancient Mysteries, Herod the Great was enacted as a ranting, roaring tyrant, extravagant in his bloody-mindedness.

Maundeville says that under the cloister of the church of the Nativity at Bethlehem, "by eighteen steps at the right side, is the charnel-house of the Innocents, where their bones lie."

These innocent babes are sometimes accounted the first Christian martyrs; St. Stephen then ranking next.

A somewhat curious observation is made in Chamber's *Book of Days* on the subject of CHILDERMAS, as this festival is sometimes called. It is noted that on three consecutive days, namely, on December 26th, 27th, and 28th, we celebrate respectively St. Stephen, St. John the Evangelist, and the Holy Innocents. Then as to their respective martyrdoms, it is observed that the first suffered both in will and deed; the second (St. John, q.v.) suffered in will but not in deed; while the Innocents suffered in deed though not in will.

This day was known as Childermas Day, on account of the masses said in pre-Reformation England on behalf of the souls of the Innocents. It was regarded as a day of ill omen; it was considered unlucky to put on new clothes, to get married, to pare the nails, or to begin any undertaking of note.

It was a quaint old English custom in some parishes (as at Pattingham in Staffordshire) to ring a muffled peal on Innocents' Day.

Another strange custom on that day was for parents

to give their children a smart whipping. Poor innocents, indeed!

The journey down to Egypt would be about 400 miles, and would occupy some five or six weeks. Angels accompanied the Holy Family, and every night pitched a tent for their resting place.

Herod having learnt of the flight of those whom he sought, despatched soldiers in pursuit. The Virgin knowing this, paused in the flight to speak to a man who was sowing wheat. She told him, if any man asked him if they had passed along that road, to answer truthfully in the affirmative. And if it was further enquired when they had passed, to say it was when he was sowing his corn. And so the HOLY FAMILY passed on. Then a MIRACLE happened. In one night the man's seed grew up and ripened ready for the harvest; so when the pursuers put the expected queries, and received the set answers, they abandoned their pursuit, thinking the fugitives had passed along that road a long time previously.

From the attacks of Herod's soldiers, says the Lore of the Flowers, the Holy Family were protected by the brave Pine; while the compassionate Juniper opened its branches to offer them a welcome shelter from their fierce pursuers.

The ROUTE followed by the fugitives was to the city of Joppa first, and then along the coast. Descending from the hill-country they entered on a beautiful plain, carpeted by bright flowers, and shaded by large fruit trees. Here it was that the Date tree bowed its branches to refresh the travellers. This pleasant country was watered by murmuring brooks; and whenever the Holy Family had to cross any body of water, an angel steered the boat for them. Passing through a thick forest, too, they would have lost their way had not an angel appeared to direct them back to the paths of safety again. It was in this forest that all the trees, except the Aspen, bowed themselves in salutation.

This legend of the ASPEN, which is widely known, tells us how the Holy Family came to a thickly wooded forest, all the trees of which, except the Aspen, paid their reverential homage. For this disrespectful arrogance, the Holy Child pronounced an awful curse upon it; as a consequence of which its leaves have ever since been on the tremble.

Once as our Saviour walked with men below
His path of mercy through a forest lay
And mark! how all the drooping branches show
What homage best a silent tree may pay.

Only the Aspen stood erect and free
Scorning to join the voiceless worship pure.
But see! He cast one look upon the tree,
Struck to the heart she trembles evermore.

To the Rose of Jericho has been paid profound reverence because it is said to have blossomed at Christ's birth, closed at His Crucifixion, and opened again at His Resurrection. But it is equally reverenced because at the flight into Egypt it sprung up to mark the Footsteps of the Holy Family, and ever afterwards was called Mary's Rose.

It was in the forest, near to Ramla, that the fugitives encountered the TWO ROBBERS—the same two who afterwards suffered alongside Christ at the Crucifixion. (See p. 127).

The length of the journey was no doubt marked by numerous resting places. In Art the RIPOSO, or Repose of the Holy Family, is a subject for frequent treatment. In Flower Lore, too, frequent are the references to this episode of the Flight to Egypt.

During this journey down into Egypt the Clematis offered from time to time a Riposo or Resting-place to the Virgin and Child; in gratitude wherefor early Christian piety dubbed this plant the Virgin's-bower.

In old paintings of the Riposo, Angels may be seen offering fruits and flowers, or bending down the branches

of Date trees to the Infant Christ; or, to amuse him, angels dance around to the strains of celestial music.

Plant Lore, again, says that the fugitives rested under a sacred Fig tree near the city of On. A Bavarian legend affirms that the tree under which they found their safety was a Hazel.

When the Infant Christ entered Egypt, all the idols in the land fell flat on their faces to the earth. The travellers finally rested at the village of Matarea beyond the

The Two Robbers near Ramla.
From a Life of B. V. M.—Spanish, 1526.

city of Heliopolis. In a grove of Sycamores a fountain miraculously sprang up in which Mary washed the linen of her Holy Child. This fountain is still known by its Arab name signifying the FOUNTAIN OF MARY. As to the Sycamores, such an interest was created in this tree by the miraculous incident, that the Crusaders were inspired to import it into Europe.

A widely known legendary ballad treats of one incident connected with the arrival in Egypt. It tells how the Holy Family encountered a GIPSY, who in the usual strain, foretells the Child's great destiny, not omitting any detail of the tragedy. The good Gipsy then offers a resting place to the travellers, which accepted, the Virgin is next told her whole past history by the Zingara. Lastly, the fortune-teller consoles the distressed Madonna, and ends by asking alms—not silver or gold, but the gift of repentance, and eternal life to follow.

At Matarea Joseph and his family took up their residence, and here he began to teach Jesus the trade of a carpenter.

The means by which Joseph was warned to fly, advised when it was safe to return, and generally safe-guarded throughout this perilous time, may be accepted as good illustrations of the function of the Guardian Angel.

The Holy Family returned to Nazareth; so that Christ was called a Nazarene. Nazareth was a proverbially despised place; our Lord's connection with it consisted of his residence there from childhood to the age of thirty; and subsequently his life was attempted for his preaching there.

According to a popular Italian legend the Holy House in which the Holy Family dwelt at Nazareth, was bodily transported to the town of LORETTO in the year 1295. (Ante p. 25).

6.—CHRIST'S CHILDHOOD.

Among the spurious writings of ancient times is one called THE GOSPEL OF INFANCY, which pretends to supply the deficiencies of the four evangelists in respect of this portion of their subject—the childhood of Christ.

Sir John Maundeville thus leads up to a legend of the Childhood of Christ:—

"And there are also fig trees which bear no leaves, but figs grow upon the small branches; and men call

them Figs of Pharaoh. Also, near Cairo, is the field where Balm grows; it comes out on small trees, that are no higher than the girdle of a man's breeches, and resemble the wood of the Wild Vine. And in that field are Seven Wells, which our Lord Jesus Christ made with

The Holy Family.

one of His feet, when He went to play with other children."

Religious art has produced many beautiful groups of the SACRED FAMILY. It not untrequently has been a happy inspiration of the ecclesiastical artist to group around the Infant Christ those holy children who might

be supposed to have spent their childhood in his company because of their near relationship to him. Among these may possibly be reckoned James the Less (see "Kiss of Betrayal," p. 92) and Joses his brother; James and John, the sons of Mary Salome; and sometimes Jude and Simon the Zealot are included as being the "Lord's brethren" —that is, cousins of Christ and sons of Cleophas, like James and Joses (Matt. xiii., 55; Mark vi., 3).

Jesus instructed his schoolmaster, Zaccheus, telling him the meaning and real signification of the letters in the (Greek) alphabet. In fact, tradition gives various incidents which exhibit the early wisdom of the youthful Jesus. That Jesus was an inspired teacher from his youth, is evident from his discussions with the doctors in the Temple.

From the incident of Christ sitting in the Temple among the Doctors of the law, is supposed to have originated the idea of the Boy Bishop, although the election was held on St. Nicholas' Day, December 6th. It was an ancient custom to choose a BOY BISHOP from the boys of the cathedral choir; this boy was allowed to wield episcopal power for three weeks, the rest of the choir being his prebends. If he died during the period of his prelacy, he was buried *in pontificalibus*. The custom was abolished in the reign of Henry VIII.

Tradition says that Jesus assisted Joseph in the making of yokes and ploughs; or, sometimes, it is said, they worked together at house carpentry.

Jesus is said to have lost his foster-father before he entered upon his heaven-sent mission. Joseph died when Jesus was in his eighteenth year; or, according to another tradition, when he was in his twenty-seventh year, and Joseph himself was one hundred and eleven years old. Jesus was present at the death, and was acknowledged by the dying man as the true Messiah.

The archangels Michael and Gabriel were charged with the task of preserving Joseph's soul from the attacks

of the evil spirits always hovering around a dying man's bed ; and by them Joseph's spirit was borne up to heaven.

When the sons and daughters of Joseph wept for their departed father, Jesus and the Madonna wept with them, full of human tenderness and sympathy.

Jesus afterwards recited the whole of Joseph's history to His disciples.

Chapter IV.

INCIDENTS OF CHRIST'S ACTIVE MINISTRY.

I.—John the Baptist, and Christ's Baptism.

ART generally depicts John the Baptist as haggard in feature, and wasted in form, by his much fasting and many vigils. He is nearly always clothed in a vest of camel's hair, and wearing a leathern girdle.

Tradition says that, after the decollation of John the Baptist, the head was brought to Herodias, and she pierced with her needle the tongue that testified against her. She then buried the head in the precincts of her own palace, with a horrible dread upon her that the Baptist would come to life again. The head was found in after times by two priests. The spirit of John descended into Hades, there to remain till the Crucifixion day, in order to bear the glad tidings of their approaching deliverance to the Prophets and Patriarchs, in that place of departed spirits.

The device adopted from the animal world as the cognizance of the Baptist is the Lamb. Sometimes the Lamb lies at the feet of the Baptist, and sometimes it is carried in his arms.

The Cross which the Baptist nearly always carries is small and delicate, and usually of reed; the banner on it bears the words "Ecce Agnus Dei."

This title of Christ, by which the Baptist greeted him, is often depicted as a sacred lamb with the banner of the cross or of St. John.

In Rome it was, at one time, customary to distribute the remains of the PASCHAL TAPER, consecrated on Easter Eve, in small pieces among the people, who burned them at home as an antidote against every kind of misfortune. When the number of applicants grew too large to be all satisfied, round pieces of wax impressed with the Agnus Dei were distributed instead.

In the Midland counties of England it was once a common practice to stamp the bread with the Agnus Dei to prevent it going mouldy.

The symbol of the Baptist is the Sword; the instrument by which he died.

It is the RULE to celebrate a saint on the ANNIVERSARY of his death; but the Baptist is an exception to this rule, his feast day celebrating his nativity. That is because it was foretold of him that many should "rejoice at his birth." The Baptist was born six months before the Saviour—exactly six months before Christmas-day. St. John the Baptist's Day is celebrated on Midsummer Day, June 24th; therefore St. John's Eve, when the religious observance really commences, is identical with Midsummer Eve. Occurring as his festival does, in the height of summertime, it is not surprising to learn that his name is associated with quite a considerable number of blossoms. It was an old English custom for people to go out into the woods, break down branches of trees, and carry them home to decorate their doorways. At Magdalen College, Oxford, it was customary to have open-air preaching on this day with the court embowered in green branches. All this typified the Baptist's preaching in the wilderness.

The reddish coloured sap of the Hypericum is called the Blood of St. John the Baptist, and the plant itself is consecrated to him under the name of St. John's Wort.

One species of St. John's Wort has its leaves pierced with minute holes, and is powerful in repelling the works of darkness. The root, too, is marked with red spots, called the Blood of St. John, because these always appear on the anniversary of his beheading.

> St. John's Wort doth charm all the witches away
> If gathered at midnight on the Saint's Holy Day;
> Nor devils nor witches have then power to harm
> The man that doth gather this plant for a charm.
> Rub lintels and posts with its red juicy flower
> No tempest nor thunder shall then enter your door.

The gathering of fern-seeds, as charms against sprites and demons, and the lighting of bonfires to scare away all such evil spirits, were once very prevalent customs on Midsummer Eve.

In Hanover the memory of the Baptist's tragic death is kept alive by the people going forth to the sandhills on St. John's Day to gather from the roots of a certain herb, which they find in profusion there, a number of red insects which look like little drops of blood. These are believed by the peasants to be specially created to keep alive the remembrance of the Baptist's foul murder; for they will tell you that they are only to be found on the morning of the day annually set apart by the Church for St. John.

The Horse-daisy and the Chrysanthemum, "white and golden" flowers, are also dedicated to the Baptist.

The Locust-tree is often called St. John's Bread, because popular tradition asserts it was on the Locust or Carob that the Baptist lived during his retirement in the wilderness, when his food was "locusts and wild honey."

At the baptism of Christ in Jordan, the heaven opened, and the Spirit of God descended in the outward form and semblance of a Dove, which lighted upon Him. This has given us the symbolic use of the Dove for representing the Holy Ghost graphically. The Dove is also used to symbolise the Soul, the spirit of man.

To symbolise Water and the rite of Baptism, the Fish is sometimes used; the Fish is also used for the Christian Church (q.v.) to which Baptism by Water is the form of admission.*

The Griffin is taken as a symbol of the two-fold nature of Christ. In this fabulous creature the eagle head and the lion body respectively denote the divine and the human nature of Christ.

2.—The Temptation.

When Christ is depicted in the Temptation, legendary art has always robed him in Black, this colour being indicative of Negation as well as of Mourning.

The accompanying Angels should be looked upon more as ministers than as guardians, notwithstanding the text quoted by the devil in the second temptation. The same remark applies to paintings of the agony in Gethsemane (q.v.) inasmuch as Christ relies on His own strength.

The Temptation of Christ is commemorated in the church by a Fast of equal duration—the forty days of Lent. The Sundays are excepted, always being feast-days. The last of the six is Palm Sunday. The word Lent simply means Spring; it is the Spring Fast.

The first day of Lent is called Ash Wednesday, because in the Roman church the priest blesses ashes, and puts them on the heads of the people—it is a day of humiliation and repentance. In the English church the service publicly denounces and utters curses against impenitent sinners.

Quadragesima is another name given to Lent, denoting the quadragesimal or forty days' fast. For the sake of even and round numbers counted by decades, as

* Hence in Ecclesiastical Architecture the *Baptistry* is placed near the entrance to the church.

the first Sunday in Lent was Quadragesima, the Sunday next before Lent became Quinquagesima (that is, fifty days before Easter) the second Sunday before became Sexagesima, and the Sunday before that, Septuagesima, respectively sixty and seventy days before Easter, or thereabouts.

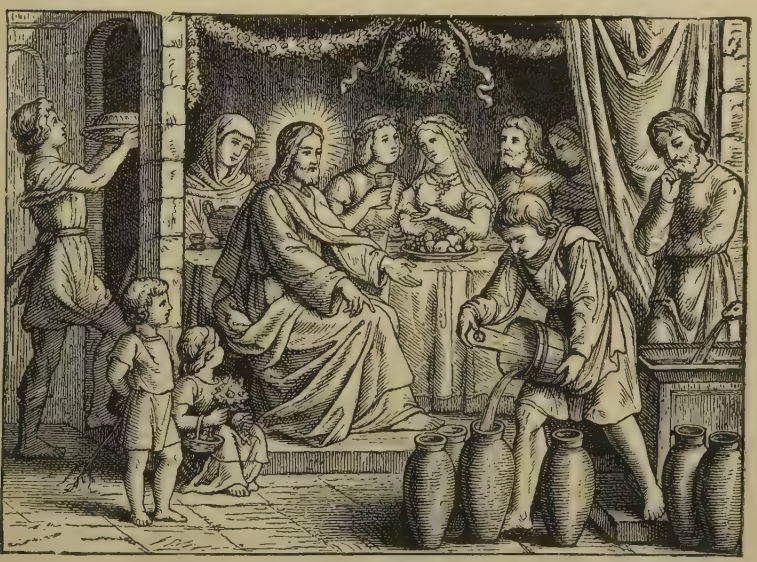
The day before Lent commences is called SHROVE TUESDAY, because the people, in preparation for the solemnities of the coming season, went to their parish churches to confess to their parish priests, and obtain forgiveness—to be shrove or shriven. Hence it is also called Confession Tuesday. Another name is Pancake-day; pancakes and fritters were eaten for the last time till Lent was out. The day preceding was known as COLLOP MONDAY, because it was the last day of flesh-eating before Lent; our ancestors cut their flesh meat into collops or steaks, salted them, and hung them up till after Lent. As a set-off to the austerities of the coming Lent, many indulgences were permitted just before it. Among the old English practices of Shrove-tide were cock-fighting, throwing at cocks, football in the streets, and many other revels beloved of apprentices and lusty youths. Similarly in Catholic countries on the Continent, the CARNIVAL still prevails. Carnival literally signifies the time when flesh-food is put away, as is done when Lent commences.

In ancient Georgia was a convent, with a lake in which there was no fish, great or small, till Lent came. On the first day of Lent it would always be found to contain the finest fish in the world; there would be great store thereof, too; which would continue to Easter Eve, and then would be found no more till the next Lent commenced.

One ancient English Lenten custom was to carry about an effigy of Judas Iscariot, dressed almost as badly as a scarecrow; this puppet was termed a Jack-a-lent.

3.—The Marriage at Cana.

Of Christ's first miracle at Cana of Galilee, tradition has said that the occasion was the marriage of John the Evangelist. Another tradition says, that his bride was Mary Magdalen, and that immediately after their marriage they both devoted themselves to an austere and chaste religious life.



The Marriage at Cana of Galilee.

4.—Healing the Flow of Blood.

The Rose has been adopted as a charm against hemorrhage of every kind. The Germans used the following formula—"Abek, Wabek, Fabek. In Christ's garden stand three Red Roses—one for the Good God; the other for God's blood, the third for the angel Gabriel. Blood, I pray you cease to flow."

Another version of the charm runs, "On the head of our Lord God there bloom three Roses; the first is His virtue; the second is His youth; the third is His will. Blood stand thou in the wound still, so that thou neither sore or abcess givest."

5.—The Transfiguration.

The Transfiguration marks an epoch in the life of our Lord, when He summed up the effects of His ministry, and began to prepare His disciples for His humiliation and His death. The Transfiguration is commemorated by the Church on August 6th. The following day, August 7th, is the commemoration of The Name of Jesus, which was formerly observed on the Feast of Circumcision. It is supposed to be placed here to note the display of Our Lord's majesty in the Transfiguration; and the Roman Church still fittingly celebrate it on the Second Sunday after Epiphany.

6.—Payment of the Tribute Money.

The fish which brought to our Lord the piece of money (Matt. xvii.) wherewith to pay the tribute due from Peter and Himself, was the Haddock. The marks of Peter's finger and thumb which held the fish while the "stater" a coin of the value of about half-a-crown, was taken out of its mouth, may still be seen on the head of the Haddock, a specimen of which species must have strayed into the Lake of Gennesaret, with this miraculous coin.

7.—Zaccheus.

The episode of Zaccheus, who was short of stature, climbing up into a Sycamore tree in order to see Our

Lord pass by—at Jericho, just before the triumphal ride into Jerusalem—has caused the Sycamore to imply "curiosity" in the language of plants.

Zaccheus in the Sycamore Tree.
From a German work on the True Messiah, fifteenth century.

8.—The Anointing at Bethany.

Just before our Lord's entry into Jerusalem and the institution of the Eucharist, occurred the incident of the woman coming beforehand with the alabaster box of precious ointment to anoint His body to the burial. Allusion has already been made, on p. 11, to Ruskin's

reference to the Madeline's offering. It was in the same lecture—delivered in 1876 at the London Institution, from the text "The gold of that land is good; there is bdellium and the onyx stone"—that he asks, How do stones come to be jewels? and answers his own question by the statement that teaching or tradition, religious no less than profane, has asserted these substances to be precious; useful to man and sacred to God. And then, in the true Ruskinian spirit, he queries whether we have not made them deadly instead of useful, and sacrificed them to devils instead of gods.

The lecturer takes the three substances named, in the first account of Paradise, to stand as types—the Gold of all precious metals; the Bdellium (crystal) of all clear precious stones prized for their lustre; the Onyx of all opaque precious stones prized for colour. As to their meanings, Ruskin takes Gold to be "significant of all that the power of the beautiful earth, Gold, and of the strong earth, Iron, has done for and against man. The Crystal is significant of all the power that jewels, from diamonds . . . to glass beads . . . have over the imagination. . . . The Onyx is the type of all stones arranged in bands of different colours . . . in the great idea of banded or belted stones they include the whole range of marble, and especially alabaster, giving the name to the ALABASTRA, or vases used especially for the containing of precious unguents; so that this stone is chosen to be the last gift of men to Christ, as Gold is their first; incense with both; at His birth, Gold and frankincense; at His death, alabaster and spikenard."

9.—The Triumphal Entry.

The Ass, whatever its colour (though generally it is some shade of gray or of brown) has always a black stripe running from the neck to the tail, and another crossing

it at the shoulders. Tradition says that this cross on the back of the Ass was placed there in memory of Our Lord's ride into Jerusalem (John xii.).

With Christ's public entry into Jerusalem is also associated the Palm. The Palm was a symbol of victory, and when carried before a conqueror in a triumphal procession always denoted victory. This significance must therefore be attached to the palm-branches which were scattered in the path of Christ on that occasion.

Not only was the Latin cross put upon the Ass's back to become the heritage of his race in memory of this event, but in the Middle Ages there was a kind of Saturnalia, the object of which was to do honour to the Ass on which our Lord rode triumpantly into Jerusalem. Strange to say this FEAST OF FOOLS, as it was called, was held on January 1st, when processions were formed, much ridiculous mummery indulged in, but amongst all the absurdities, some of which took place in the service of the Church, the essential feature was an Ass, and the braying of all the people who took part in the procession.

More deeply figurative, palms denote those who have come to victory out of great tribulations. From the earliest days of Christianity, the tombs and shrines of martyrs were marked by palm-leaves and wreaths, and laurel crowns—emblems of victory and martyrdom.

On PALM SUNDAY the service is still sometimes marked by the carrying of Palm branches in procession.

In the Syrian and Egyptian churches this day was known as HOSANNA SUNDAY.

10.—WASHING THE DISCIPLES' FEET.

The incident in the life of our Lord, when he gave his disciples that "new commandment," is commemorated on the Thursday before Good Friday, commonly called MAUNDY THURSDAY, from the Latin word *Mandatum*,

"a commandment." On this day it became a custom for popes, kings, and bishops to wash publicly the feet of poor men, accompanying the ceremony with almsgiving. The distribution of the king's Maundy money is a survival of this ancient custom.

11.—The Last Supper. (*Corpus Christi*).

Corpus Christi means the consecrated host at the Lord's Supper, which according to the doctrines of the Catholic Church, is changed by the act of consecration into the real body of Jesus Christ. This doctrine, prevalent from the twelfth century, caused the adoration of the consecrated host, which is worshipped as the true body of Christ. The people fall upon their knees when the priest raises the host; and the Viaticum (the name for the host when it is carried to a sick or dying person to be partaken of in private) is saluted in the streets as it passes by, borne by the priest, and heralded by the bells of acolytes.

The Feast of Corpus Christi, one of the greatest festivals of the Roman church, owes its origin to a nun of Liege, named Juliana, in 1230, who while looking at the full moon, saw a gap in its orb; by a revelation from heaven she learned that the moon represented the Christian Church, and the gap the want of a certain festival—that of the adoration of the body of Christ in the consecrated host—which she was to begin to celebrate and announce to the world. On this account, the Archdeacon James (the same who afterwards became pope under the title of Urban IV.) went to Liege to ordain such a festival, and was confirmed in his purpose by a miracle.

In 1264, while a priest at Bologna, who did not believe in the change of the bread into the body of Christ, was going through the ceremony of the benediction in his presence, drops of blood fell upon his surplice, and when he

attempted to conceal them in the folds of his garments, formed bloody images of the host. The bloody surplice is shown at Civita Vecchia. Urban IV. the same year appointed the Thursday after Pentecost for the Festival of Corpus Christi, which is now celebrated by grand processions and many other marks of distinction in Catholic countries.

As thirteen sat down to the last Supper, this number sitting down to a meal has, by the superstitious, been deemed "an unlucky number." By the French "le point de Judas" is the name given to the number thirteen.

Legendary lore says that at the Last Supper Christ substituted a Fish—the EUCHARISTIC FISH—for the Paschal Lamb. This particular fish has been named the Paschal Pickerel.

Chapter V.

CHRIST'S TEACHINGS.

I.—Ethical.

TO only a few texts of Christ's ethical teaching has legendary lore attached itself; and then, generally, the interpretation is in a literal and most materialistic sense. Here is an example from Marco Polo:—

"The Caliph of Baudas had condemned all the Christians in his dominions to the acceptance of the Mahommedan creed upon a certain day, unless they had enough Christian faith amongst them to cause a certain specified mountain to be removed to a certain site indicated to them by the Caliph. Then the Christians remembered that one might indeed remove mountains, if possessed only of as much faith as a grain of mustard seed. So every Christian man and woman throughout the Caliph's dominions prayed for eight days and eight nights; at the end of which a Holy Angel brought them a divine message. They were to ask a certain good bishop to desire the prayers of a Christian Cobbler who had only one eye. Now the Cobbler had lost his eye in this wise. There came to him one day a woman to be measured for a pair of shoes. When the Cobbler was taking her measure his eye could not help noticing how beautiful a foot and leg she possessed. Conscious of his sinful thoughts, he remembered that if one's eye offended, it ought to be plucked out. So after the woman had departed, the Cobbler unhesitatingly took up his awl, and plucked out his offending eye."

Needless to say, the prayers of a man so holy and so just, availed at once to deliver the whole Christian community, of which he was so humble yet so bright an ornament.

As Christ styled Himself "the Good Shepherd" and commanded His successors to feed His lambs, He is often represented as carrying a lamb in His bosom, while the shepherd's crook, developed into a bishop's CROSIER, is now in use as emblematical of the episcopal office of guarding the fold of Christ's Church on earth. St. Isidore

The Good Shepherd.

Abbot with Crozier.
From an ancient drawing.

says that bishops bear the staff because they have the right to correct the erring, and the duty of supporting the weak. The excess of splendour lavished in later times upon this emblem of office gave rise in France to a satirical epigram, of which the following is a translation:—

> Our fathers had, in days of old
> A cross of wood, and a bishop of gold;
> But now we think it sufficiently good
> If the cross is of gold and the bishop of wood.

In mediæval carvings and other representations, a bishop is often to be distinguished from an abbot by the way the Crosier is held in the hand; if the crook points

outward from the figure, it may generally be accepted as a representation of a bishop, whose pastoral work lay in the outside world; but if the crook be turned inward over the shoulder, then the figure is more often that of an abbot, whose charge was only a small fold contained inside the walls of a monastery.

Representations of the Good Shepherd bringing the strayed sheep on his shoulder back to the fold, are among the most common subjects found painted by the early Christians over the altars in the catacombs at Rome. It is symbolic of the Resurrection.

A common symbol of Christ is the Vine. In church decoration the vine pattern is frequently met with; it is a pattern which lends itself admirably to carving, displaying the craftsman's expertness in undercutting. For mouldings, especially on rood screens, it is a favourite symbolic allusion to the True Vine. It is indicative of the joyous and festive character of the Christian faith—eloquent of "its fragance and inspiring power." As a symbol it dates back to the Church's history in the catacombs at Rome.

In the mysticism of the Church the Vine conveys the idea of spiritual fruitfulness.

2.—Parabolic.

Parable of the Ten Virgins.

This parable has given us the use of the lighted lamps and candles in churches, symbolical of Watchfulness; or sometimes they are intended to typify Faith and Joy. (The Divine presence, as indicated by the Shechina of the Old Testament, is also typified by a burning lamp).

Parable of Lazarus and Dives.

The Lazarus of the Parable of Dives has been regarded as a real personage, and converted into a saint. St. Lazarus is the patron of diseased beggars; hence the

name LAZAR-HOUSE for the home provided by charity for poor persons afflicted with contagious disease. The term Lazarus is applied to poor persons generally; hence the name LAZARONE given to the poor people of Naples, whose destitution compelled them to live in the streets, having no habitations of their own.

Dives, too, has become a popular name for a rich man.

Note.—PORTRAITS AND IMAGES OF CHRIST.

There seems to have been a reserve on the part of the early Christians in painting or making representations of Christ; Dr. Farrar commences his interesting work, *The Life of Christ as Represented in Art*, by showing how Christ was first represented ideographically, or by symbols.

A Head with Nimbus.

The NIMBUS around the head of sacred or prominent personages was introduced at an early stage in the development of religious art. (See p. 236).

The Nimbus characterises authority and power, not sanctity. The colour indicates the character of the person so invested—the Nimbus of the Trinity is gold; of angels, apostles, and the Virgin Mary, either red or white; of ordinary saints, violet; of Judas, black; of Satan, some very dark colour. The form is generally a circle, or half circle, but that of the Deity is often triangular.

It has been suggested that as the Christians saw idols upon every side of them, their abhorrence of such induced them to prefer symbols, to pictures, of Christ.

It is more than probable that all traditions of the features and human aspect of Christ have been lost. There are pretended pictures, and legendary descriptions.

The early Christians, too, regarded their Christ as triumphant and glorified, living near the immediate Presence; they refused to contemplate him in torture and defeat; and it was not till afterwards that admissibility was given to representations of Christ in his anguish, and in the ghastliness of death.

For three centuries after Christ there were no images or paintings in the churches. Then the practice began insidiously, apparently in imitation of the erection of statues and columns to emperors and other heroes. From the kissing of images it was but an easy transition to the adoration of them. So the worship of images grew, causing great dissension in the Church, the two parties, ICONOLATRÆ (image-worshippers) and the ICONOCLASTS (image-breakers), persecuting each other in turn, as the scale of influence turned one way or the other. The Iconoclasts rose into power, as Church reformers, in the eighth century, and their crusade against the employment of all pictures, statues, emblems, and representations of sacred objects continued some hundred and twenty years, from the year 726.

3.—Women Associated with Christ's Ministry.

Mary Magdalene.

Mary Magdalene in tradition is recognised as the same Mary who was sister to Martha and Lazarus. The seven devils which were cast out of her were the seven deadly sins of which she had been flagrantly guilty in her previous life.

Their father was a nobleman. Lazarus was a military officer. (He became first bishop of Marseilles, and was martyred). Martha was one who was virtuous, prudent, and wordly wise, taking a deep interest in the management of her property. Mary Magdalene took her surname from Magdala, on the shores of the sea of Tiberias, where her castle was situated. She had led a voluptuous life, and was given to luxurious living, as is revealed in the Gospel narrative.

After the Ascension, three holy men and three holy women were sent by their persecutors adrift upon the sea, in an open boat which was without sail, or oar, or rudder. These were Lazarus, his sisters, Martha and Mary; Maximin, one of the seventy-two, who had baptised them; Cedon, the blind man, whom Christ had restored to sight; and Marcilla (or Martilla) the handmaid of the two sisters. They were miraculously preserved from all dangers of the deep, and safely borne over the sea till they landed on a distant shore, where the city of Marseilles now stands. They took refuge in the porch of a pagan temple. Presently Mary Magdalene began to preach to the heathen inhabitants; at first she made but little impression upon them, till gradually she gained her influence by the miracles she performed among them.

One miracle credited to the Magdalene is that of the wonderful preservation of an infant, whose mother's untimely death had deprived it of its natural sustenance,

till such time as its father had returned from a self-imposed quest in Jerusalem. He had firmly resolved upon this journey in order to verify for himself the Magdalene's preaching. Surely enough, St. Peter showed him all the holy places, and kept him under instruction two

The Magdalene.

years. And lo, when he returned home, the infant he had left dead on its mother's breast, was alive and grown into a lovely child, whom he found running up and down on the sands of the sea-shore, amusing itself by picking up shells and pebbles from the silver strand. More than this, when he removed the cloak with which he had covered up the dead body of his wife, she opened her eyes, gazed upon him, and then stretched forth her arms to him in life again. Great was the joy of their thanksgiving, and greater the conversion of people which immediately followed on the baptism of the re-united family.

The Magdalene now returned to her life as an anchoress. Her life of solitary penance in the desert which lasted thirty years, has given us the English adjec-

tive *maudlin*, in its sense of meaning "shedding tears of penance," like Mary Magdalene. Only by such penance and rigid fasting did she hope to atone for her past sins. In the last years of this austere self-discipline, when she was emaciated by her privations, she was comforted by a heavenly vision which appeared to her every day. Angels carried the devoted saint to those higher regions where she could listen to the celestial harmony, and behold the great glory which is prepared in heaven for the sinner that repenteth. One day a hermit wandering further abroad than was his wont, caught sight of her as she was being carried right into heaven by a company of angels, singing aloud their triumph over guilt and pain. This glorification of the Magdalene (which has been beautifully painted by Durer) was duly reported in Marseilles by the holy hermit.

About the year 1279 the relics of Mary Magdalene and her brother Lazarus are said to have been discovered at a place called Maximin, near Toulon. Charles, Count of Provence, erected a church there; and when he was afterwards taken prisoner by the King of Aragon he was restored to freedom by the direct intercession of Mary Magdalene. Whereupon the popularity of this saint much increased throughout all Southern France.

The Costmary is said to have been dedicated to St. Mary Magdalene, and after her called "Maudlin"; this is either in allusion to her box of scented ointment, or in reference to its use. In the Middle Ages when superstition endeavoured to make every operation of Nature emblematical of something connected with the Christian faith, it was said that the summer Roses always began to fade on St. Mary Magdalen's Day (July 22nd). To her that typical flower of the summer time, the Rose, was dedicated.

In paintings the Magdalene is generally distinguished by a Violet robe; this tint is supposed to be indicative of the sorrow of a penitent. If she is shown with a Flaming

Heart,* the figure is intended to convey the idea of fervent piety and spiritual love.

MARTHA.

Martha was not only prudent and chaste, but was ever most loving and gentle with her erring sister, Mary Magdalene (q.v.). All her chiding consisted of a reminder of what was due to her own noble birth, and how her conduct might injure the reputation of their soldier-brother, Lazarus. It was with sisterly treatment such as this that she was able to lead Mary to Jesus.

While Magdalene preached at Marseilles, Martha preached at Aix. Here a horrible dragon, called the TARASQUE, committed dreadful ravages at night, concealing itself in the Rhone by day. Confronting the beast with a bowl of holy water, she easily overcame it by sprinkling; then binding it with her girdle (or her garter) she slew it. The place is now called Tarascon, and possesses a fine church dedicated to St. Martha.

Martha is claimed as the first NUN—or at least, the first after the blessed mother of Christ, who vowed her virginity to God. Sometimes this distinction of first forming a sisterhood of pious women to live together in a religious

* There is the symbol of the SACRED HEART which is of a later date. This is the symbol of Christ's patient, compassionate love; invented to do special honour to His humanity. Having been introduced when ecclesiastical art was at its lowest ebb, it is most material and offensive in its presentment. The FEAST OF THE SACRED HEART OF JESUS owes its origin to the visions of a Burgundian nun named Alacoque, and received the papal sanction in 1732. The symbolical heart is painted ruby in colour, to denote intensity of love; and is often surrounded with flames to signify burning love. The idea of the Sacred Heart is founded on the Scriptural text, "Learn of me because I am meek and humble of heart" (Matt. xi. 29. Douai version).

A HEART PIERCED WITH ARROWS, indicating the Wounds of Sorrow, is understood to be that of the Blessed Virgin. A HEART is also the attribute of ST. THERESA.

community, is claimed for Marcilla, a Roman lady converted by St. Jerome.

After many years of good works, Martha was one day carried forth from her nunnery into the open light of

St. Martha. (The key is emblematical of household cares.)
From a painting on a Roodscreen.

day, to look for the last time upon the glorious sun. Then, after the Passion had been read to her, she closed her eyes, leant back, and cheerfully died.

On account of her prudence in all household affairs, St. Martha is the patroness of all good housewives.

This Martha, according to one legend, is the same Martha who was healed by Christ, and who in gratitude erected to Him a bronze statue. This statue is said to have existed in the time of Eusebius, and to have been thrown down by Julian the Apostate.

Chapter VI.

INCIDENTS OF THE HOLY PASSION.

1.—The Lesser Passion.

THE Wednesday before Good Friday (that is, Holy Friday) is called Spy Wednesday, because it was on this day that Judas bargained to become the spy of the Jewish Sanhedrim. The place where the infamous bargain was made was the country house of Caiaphas, which stood on the Hill of Evil Counsel.

Gethsemane.

Religious pictures of this first scene in the Passion of Christ have sometimes Angels, with golden Cups in their hands, catching those drops of sweat, which in His agony, He shed "like drops of blood." The Cup, however, is better understood as a symbol of "destiny." The name of the angel who appeared to Christ is given by tradition as Chamuel.

Legend says that Malchus very officiously carried a lantern, with which to discover Christ in the darkness of the tree-enshrouded garden. The name of the young man who fled, leaving his garment behind, is given as John the Evangelist.

THE BETRAYER.

Judas Iscariot is not always supposed to be a monster of physical ugliness, but rather a man possessing an outer comeliness, through which might be read the real inward malignity of his spirit. He is frequently drawn with a scowling countenance.

In the Middle Ages Judas was more hated than Satan himself; because, it was argued, while Satan had betrayed man, Judas had betrayed his God. So tradition grew busy with the life of so promising a personality as that of Judas; and the tale evolved is palpably a plagiaristic version of that of the classical Œdipus.

Judas Iscariot was born of the tribe of Reuben, foredoomed to his stupendous crime from the very foundations of the earth. Before his birth, his mother dreamed that the son who lay within her womb should be accursed—should murder his father, commit incest with his mother, and sell his God. Terrified by this awful dream she took counsel with her husband, and to avert all these horrors it was resolved to send the child away. Immediately after his birth, Judas was packed in a box and flung into the sea; but even the sea rejected him, and he was cast upon a distant shore, where he was found and adopted by the king and queen of the country. This couple had a son of their own, who suffered years of ill-treatment at the hands of Judas. At last, in a dispute over a game at chess, Judas slew the princely youth, and fled the country.

Going to Judea, Judas entered the service of Pontius Pilate as a page. Here he committed all the crimes foretold of him at birth. It was when he learnt the secret of his birth from his mother's lips, that contrition overtook him, and attuned his mind to a submission to Christ's teaching. Christ in His omniscience, accepted Judas, and assigned to him the office of purse-bearer. The avaricious side of his character is evinced in the gospel

narrative of his stewardship. His remorse, despair, and tragic death are also scriptural incidents.

Tradition says that the rope with which Judas hanged himself was not as characteristically treacherous as he was himself—as is generally supposed. The rope did not fail him. He was found hanging and cut down; he was thrown over the Temple parapet into the ravine below where his carcass was dashed in pieces. All hell rejoiced to receive the mangled body and hateful soul of Judas the Betrayer.

Flogging Judas in effigy is a Good Friday custom on board ship followed by the sailors of Spain.

With regard to the Jewish gaberdine of dirty yellow, or orange-tawny, with which ecclesiastical painters usually enrobe Judas, it may be noted that the laws of ancient Venice compelled all Jews to wear bonnets of yellow; and that throughout Europe yellow has always been a mark of disgrace. Orange (or "tenne") in Heraldry is considered by most heralds as "stainant."

So often has Judas been presented on the stage of Art with a fiery-red beard, that this complexioned appendage is commonly called "a Judas beard." Of course the hair of the head is also invariably a fiery-red.

THE KISS OF BETRAYAL.

The Kiss of Judas, according to tradition, was really a necessary sign to indicate the one to be arrested. This was because James (the Less) resembled our Lord so very closely in form and feature. It was only natural that there should have existed a strong family likeness between them, James being a son of Mary Cleophas, and therefore a near relative of our Lord. In fact, he is sometimes styled "the Lord's brother."

According to another tradition both the Jameses bore a strong resemblance to Christ.

The Weathercock on the Steeple of Old St. Paul's.
From an old print.

Any deceitful act of courtesy is now styled a "Judas kiss." Thus Shakespeare in 3 Hen. VI., v. 7:—

> So Judas kissed his Master;
> And cried "All hail" when as he meant "all harm."

George Herbert makes the betrayed Master say:—

> Judas! dost thou betray me with a kiss?
> Canst thou find hell about my lips; and miss
> Of life, just at the Gates of Life and Bliss?
> Was ever grief like mine?

PETER'S DENIAL OF CHRIST.

The WEATHERCOCK on the spires and towers of churches is usually regarded as reminiscent of the Cock that crew at Peter's denial of Christ. Mr. F. J. Elworthy, however, in his *Horns of Honour* gives a totally different explanation. He says:—

"In all ages one of the prevalent ideas of the Devil has been that of the 'roaring lion' seeking whom he may devour, and he was believed especially to be lurking round churches, ever planning to destroy their towers or belfries with his lightnings and his tempests. From the earliest times the belief has existed of the antipathy of the Lion for the Cock; and while goblins in stone were carved, and set up on the angles, to scare off the rank and file, the arch-fiend, the roaring lion, had to be met by the only creature he dreaded—the Cock. Hence grew the practice of putting a Cock upon the highest point of sacred and other buildings, so that when the bells were silent, the devil might always see his enemy on guard. To make the cock more conspicuous he was first made to turn every way with the wind, so as to present his full form in every direction. Then, still further to make him so conspicuous that his enemy should not easily elude him, he was gilded and made to shine out defiantly and brightly. Hence the

cock upon the steeple, always pointing in the direction of the wind, set the fashion of fixing vanes on high places, while the preponderance of one special form gave the technical name to vanes of all sorts—the weather-cock."

THE THREE MOCKINGS.

Another incident of the Trial is said to have given rise to an old custom on ALL FOOLS' DAY, which as every-one knows, is never far removed from the Passion-week. According to tradition the old custom of sending persons on needless (or fools') errands is nothing but a travesty of the sending hither and thither of the Saviour from Annas to Caiaphas, and from Pilate to Herod.

Christ was brought before Annas, Caiaphas, Pilate, Herod, and then Pilate again, in succession. Before Caiaphas He was charged with blasphemy; before Herod and Pilate with treason.

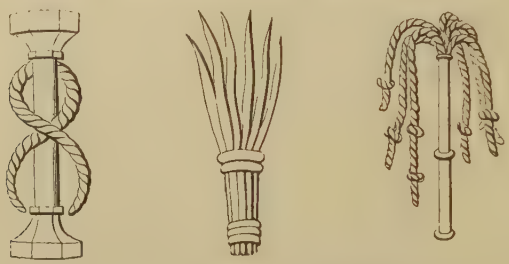
The three outrages with which Christ was treated have been called the Three Mockings. He was outraged before Caiaphas by being struck, legend says by Malchus, whose ear Jesus had just healed, which makes Malchus a kind of minor Judas. Before Herod, Christ was mocked; and Pilate committed the outrage of ordering him to be scourged.

THE SCOURGING.

In Scotland it was believed that the Dwarf Birch had its growth stunted because from branches of this tree was made the Scourge with which our Lord was beaten. The birch-rod is not an unknown instrument of discipline in schools. In other parts, however, the Willow is believed to have furnished the rod; in consequence of which this tree has ever since drooped its branches and wept.

"Within Mount Calvary," says Maundeville, "on the

right side, is an altar, where the pillar lieth to which our Lord Jesus was bound when He was scourged; and there, besides, are four pillars of stone that always drop water;



The Implements of Scourging.
From Abbot Ramrigg's Chantry, St. Alban's Abbey.

and some men say that they weep for our Lord's death."

In the Flagellation of Christ, according to the Revelation of St. Brigitta, the royal saint of Sweden, no part of

The Flagellation of Christ.
From a book of German legends, 1493.

His body was spared. Legendary history records that Christ was scourged with whips like a slave, and not

with rods like a free man; and not with thirty-nine stripes, or as it is put, "forty save one," but with an outrageous number, variously given from 300 to 5,000; all because the bitter malice of the Jews had prompted them to bribe the Roman soldiers to show no mercy.

THE SEAMLESS COAT.

The seamless coat of Christ, which the soldiers cast lots for rather than rend it between them, was discovered in the fourth century by the empress Helena; it is now known as the HOLY COAT OF TREVES, where the precious relic is preserved.

The Holy Coat at Treves.

THE CROWN OF THORNS.

We are gravely informed by the credulous Sir John Maundeville:—

"And if it be so, as men say, that this crown is of thorns, you shall understand that it was Rushes of the Sea, which prick as sharply as thorns; for I have seen and beheld many times that of Paris and that of Constantinople; for they were both one, made of rushes of the

sea. But men had divided them into two parts; of which one part is at Paris and the other part is at Constantinople. And I have one of these precious thorns, which seems like a White Thorn; and it was given me as a great favour; for there are many of them broken and fallen into the vessel that the crown lies in; they break for dryness, when men move it, to show it to great lords that come thither.

"And you shall understand that our Lord Jesus, on the night He was taken, was lead into a garden, where He was first examined very sharply; and there the Jews scorned Him, and made Him a crown of the branches of an Albespine, or White Thorn, which grew in the same garden, and set it on His head, so fast and so sore, that the blood ran down on many parts of His face, neck, and shoulders. And, therefore, has White Thorn many virtues, for he that bears a branch thereof from him, no thunder nor tempest may hurt him; and no evil spirit may enter in the house in which it is, or come to the place that it is in. And in that same garden St. Peter denied our Lord thrice.

"Afterwards our Lord was led forth before the bishops and the masters of the law, into another garden belonging to Annas; and there also He was examined, reproved, and scorned, and crowned again with White Thorn, which is called Barbarines, which grew in that garden, and which has also many virtues. And afterwards He was lead into a garden of Caiaphas, and there He was crowned with Eglantine. And afterwards He was led into a chamber of Pilate, and there He was examined and crowned. And the Jews set Him in a chair, and clad Him in a mantle; and there they made the crown of Rushes of the Sea; and there they knelt to Him, and scorned Him, saying 'Hail king of the Jews.' Half of this crown is at Paris, and the other half at Constantinople. And Christ had this crown on His head when He was placed on the cross; and, therefore, ought men to worship it, and hold it more

worthy than any of the others. And the emperor of Almaine possesses the Spear-shaft, but the head of the Spear is at Paris. Yet the emperor of Constantinople says that he has the Spear-head, and I have often seen it; but it is greater than that at Paris."

Because the Common Thorn furnished the Crown of Christ it will act as a charm against a fester:—

"Our Saviour was of a Virgin born
His head was crowned with a Crown of Thorn
It never cankered nor festered at all
And I hope in Christ Jesus this never shall."

Here is another charm from the South of England:—

Happy man that Christ was born
He was crowned with a Thorn
He was pierced through the skin
For to let the poison in.

But His five wounds, so they say
Closed before He passed away.
In with healing—out with Thorn
Happy man that Christ was born.

In the Winter the red berries of the Thorn are called Drops of His Blood.

In Germany and Scandinavia the Holly is called Christ's Thorn, perhaps because it puts forth its blood-red berries at Christmas-tide. There is a Christ's Thorn which is a plant native to Palestine. The Spina Christi of Judea has small thorns which would make it the more suitable for plaiting. There is the Three-thorned Acacia also named in this connection.

The Crown of Thorns is supposed to have been pressed down forcibly on to the brow of the Saviour. This was done with Reeds.

These thorns are typical of those set by the sin of Adam, and which were blunted on the head of the Second Adam. St. Jerome says the thorns are the sinners woven

into a trophy and worn triumphantly on the brow of the Saviour.

The Thorn-crown of Christ is also said to have been made of Rose-briar, and that the drops of Blood which started from the scratches made by it fell to the ground and blossomed as Roses.

Men saw the Thorns on Jesus' brow
But angels saw the Roses.

The priestly tonsure is sometimes interpreted as symbolical of Christ's Crown of Thorns.

PONTIUS PILATE.

Pontius Pilate (whose name is purposely introduced into the Creed to account for Christ's death on the cross in place of the Jewish death by stoning) is said to have

Pilate Washing his Hands.
From a Book of Hours, fifteenth century.

committed suicide. The twenty-eight steps of his marble palace, or rather the Pretorium, are shown at the Santa Scala near the church of Santa Croce, Rome, and

the devout ascend them only on their knees. In the church itself is shown the inscription in Greek, Hebrew, and Latin, placed on the cross by Pilate. It is written in red lead on cedar wood.

There was a literary production in early Christian times, entitled *The Acts of Pilate.*

When Pilate saw Jesus come forth, wearing the Crown of Thorns and the purple robe, he broke out with the exclamation "Ecce Homo!" (Latin—"Behold the Man."). The name Ecce Homo is often given to crucifixes and pictures of the suffering Saviour.

In the Ecce Homo we see the MAN OF SORROWS, the Mock King, the embodiment of the idea of meekness under suffering. The purple robe with which Christ was derisively invested (sometimes painted as crimson and sometimes scarlet) is emblematical of royalty and of victory.

2.—THE STATIONS OF THE CROSS.

The road our Lord went from the Hall of Judgment to Golgotha is called the VIA DOLOROSA. The place of the crucifixion is called Calvary (bare skull) or sometimes Golgotha (skull) from a fancied resemblance it bore to a human skull. The site is believed to be that now occupied by the mosque of Omar, or the Dome of the Rock, rather than that of the church of the Holy Sepulchre. There has, however, been a later identification with a skull-shaped mound just outside the city.

The Roman Church has arranged for the devout faithful a service of meditation and prayer on the Way of the Cross. The worshipper engaging in this act of adoration is taken from station to station, reminded at each (always by a representation of the scene) of some powerful incident in the Passion of Our Lord.

From a very early period the Church encouraged

Christ loaded with the Cross.

pilgrimages to the scenes of the various incidents in connection with the sacred sufferings, promising spiritual benefits to those who took part in them. As such pilgrimages were possible only to the few, the Way or Stations of the Cross was instituted for those unable to undertake the journey to the Holy Land, the benefits derived being the same as received by actual pilgrims.

At each Station an incident is depicted; what it recalls serves to direct the thoughts and shape the prayers of the faithful:—

First Station. Jesus is condemned to Death.

(Incident—The condemnation, following the scourging and crowning with thorns. Application—The Worshipper confesses that condemnation comes of his sins, not "of Pilate.").

Second Station. Jesus is made to bear the Cross.

(Incident—The patient suffering of the burden of the cross. Application—To pray for the same patience and resignation to bear suffering.).

Third Station. Jesus falls the first time under His Cross.

(Incident—Falls through weakness caused by loss of blood from the scourging. Application—Confession that the suffering was caused by "the weight, not of the cross, but of my sins.").

Fourth Station. Jesus meets His afflicted Mother.

(Incident—Meeting of Mother and Son whose "looks became like so many arrows to wound" each other's hearts. Application—Prayer for the continual intercession of Mary in remembrance of the Passion.).

Fifth Station. The Cyrenean helps Jesus to carry His Cross.

(Incident—Simon constrained to carry the cross behind our Lord; not that the Jews had pity, but wished Christ to die the ignominious death. Application—Our acceptance of the cross of Christ with all its pains.).

Christ passing his Mother on the way to Calvary. From a German work (Imitation of Christ), 1493.

Sixth Station. Veronica wipes the Face of Jesus.

(Incident—The Holy Woman, Veronica, seeing Jesus so ill-used, and His face bathed in Sweat and Blood, presented Him with a towel with which He wiped His face, leaving on it the impression of His holy countenance, Application—As Christ's beautiful face was disfigured by wounds and blood, so the worshipper's soul, once beautiful as it was received in baptism, is now disfigured by sin, and can only be restored to former beauty by the Redeemer.)

Seventh Station. Jesus falls the second time.

(Incident—Renewed pain of the wounds. Application—Reminded of many pardons and repeated falls, a prayer is offered for help to persevere.)

Eighth Station. Jesus speaks to the Daughters of Jerusalem.

(Incident—When these women wept with Compassion, Jesus said, "Weep not for Me, but for yourselves." Application—Confession that it is Christ's love, more than the fear of hell, that causes us to weep for sin.)

Ninth Station. Jesus falls the Third time.

(Incident—Extreme weakness of Christ, and excessive cruelty of His executioners. Application—Outraged Jesus is implored to give the sinner strength to conquer wicked passions.)

Tenth Station. Jesus is stripped of His Garments.

(Incident—The violence of the executioners in stripping off the inner clothes, tears off flesh and skin. Application—Jesus is prayed to strip the worshipper of all affection for earthly things.)

Eleventh Station. Jesus is nailed to the Cross.

(Incident—The extended hands of Jesus nailed to the cross. Application—Jesus is prayed to nail the worshipper's heart to His feet.)

Twelfth Station. Jesus dies on the Cross.

(Incident—After three hours' agony, He bows His head and dies. Application—Hope of escape from a merited death is given by Christ's vicarious death.)

Thirteenth Station. Jesus is taken down from the Cross.

(Incident—The body taken down by His two disciples, Joseph and Nicodemus, and placed in the arms of his afflicted Mother. Application—The Mother of Sorrow is desired to accept the worshipper and to pray for him.)

Fourteenth Station. Jesus placed in the Sepulchre.

(Incident—The Holy Mother arranges the body in the tomb, which the disciples close; and then all withdraw. Application—Expression of the belief that He rose the third day; and by that resurrection He is implored that the worshipper may rise in glory at the last day.)

3.—Related Traditions.

Traditions of St. Veronica.

Tradition has been busy with the personality of St. Veronica, and the versions of her life story are numerous. She is generally accepted as identical with the woman who had touched the hem of Christ's garment that she might be healed. Afterwards she so longed for a portrait of Jesus, that she induced Luke, who was a painter,

to paint one for her. But the next time they saw Jesus, His face was found to be quite different from the portrait. A second and a third portrait were painted, but with no more satisfactory result. Verconica wept at this; but when she had prayed, Christ came to her and told her that unless He helped, all St. Luke's art would be in vain, for His features were known only to God, who had sent Him into the world. Christ then sent her home to prepare a meal for Him; and when He presently came to her house, He washed His face; and lo, upon the cloth which wiped His face was imprinted a perfect portrait. This Christ presented to Veronica, telling her it was a true portrait, and would do great things.

The Emperor of Rome, suffering from a fearful malady, heard of the doings of the wonderful physician in Judea, who could heal every kind of sickness. So he sent to Jerusalem to find him. But the imperial messengers discovered that he had been put to death three years before. When they questioned Pilate he became alarmed; but seeking among Christ's followers, he found Joseph of Arimathea, Nicodemus, and Veronica. The mesengers demanded to see the portrait of Christ, which at first Veronica refused. Eventually she produced it, but would not lend it to the messengers, unless she accompanied it. So they embarked for Rome together, and had a miraculously short voyage. Veronica was taken with much honour before the Emperor, where the messengers explained that the great physician had been put to death by Pilate and the Jews, but that they had brought a woman who possessed a miraculous portrait of him. Veronica then held up the sacred portrait; the emperor devoutly believed, and he was immediately healed of his dread malady.

St. Veronica has recently been adopted as the patron saint of Photographers. This is not surprising in the light of what has been described as a "photographic miracle" in connection with the Holy Shroud of Turin.

This Holy Winding Sheet has been preserved for centuries, and is now in the Cathedral of Turin. It is believed to be the actual cerement in which Christ was wrapped by Joseph of Arimathea. When photographed on May 25th, 1898, the negative showed a distinct impression of a face and figure. The countenance is attractive and truly divine; it is striking in manly beauty and sweetness of expression. The lids of the eyes are not quite closed. "The mouth, partly open, appears to exhale the last sigh of Him who was obedient even to the death on the Cross." The teeth can be discerned; the line of the aquiline nose is perfect; and the detailed reproduction of the long hair and the beard "contribute to give to the face a singular resemblance with the figure treasured in the Lateran, or with the miraculous imprint on the towel of St. Veronica." The marks of the wounds, and even of the laceration caused by the scourging are also discernible on the shroud through the marvellous detective agency of photography. Photographic prints of the shroud, distinctly showing the portrait, were published in that highly technical journal, *The Photogram.*

The apocryphal gospel, entitled *Christ and Abgarus*, seems to have been a similar legend, whose detail of circumstantiality grew with each century through which it was handed on. It is mentioned by Eusebius; growing from the fourth to the tenth century, it had then reached a stage of which the following is a summary:—

Abgarus was king of Edessa who suffered so severely with leprosy and gout that he withdrew from the sight of men. His servant, Ananias, having returned from a journey to Egypt related to his royal master an account of the miraculous healings performed by one Christ; of Whom he had heard in Palestine. Abgarus thereupon wrote to Christ for the relief from his afflictions, sending his missive by the hand of Ananias; and as Ananias was a skilful painter, Christ was besought to send the King

his portrait, if He could not come Himself. Arriving in Palestine, Ananias found Christ so thronged with one of His open-air congregations, whom He was teaching and healing of their infirmities, that he could not come nigh Him. Being unable to approach Christ, the royal messenger climbed a rock hard by, where he began to paint the great preacher's portrait. Jesus saw him thus occupied, and knowing the contents of the letter he bore, sent Thomas to call him. Christ having written His answer to Abgarus, handed it to Ananias. But as the latter still lingered, as if waiting for something further, Jesus manifested His divine power before him. He called for water, washed His face in it, and wiped it upon a cloth; on this cloth there remained a perfect portrait of His features, which He handed to Ananias, bidding him to carry it to Abgarus for the curing of his disease.

Returning by way of Hierapolis, Ananias remained outside the city gates, and hid his precious cloth under a heap of new-made bricks. At midnight the people of Heirapolis were alarmed to perceive the heap of bricks surrounded by a great fire; and when they had discovered Ananias he had to confess to them the supernatural character of the object he had hidden there. Recovering his holy cloth, it was found that by its miraculous virtue one of the bricks had become similarly impressed with the divine image. But as no fire was discoverable, beyond the bright light which had proceeded from the sacred picture, the inhabitants of the city let Ananias go, keeping back the brick only as a sacred treasure.

Ananias then safely conveyed the letter and the sacred cloth to his royal master, and Abgarus was accordingly cured of his terrible disease.

Yet ANOTHER VERSION runs in this way. As Christ was wearily ascending Calvary, His face covered with bloody sweat, He took a piece of linen from one of His disciples, and wiped His face with it. The divine image was found

impressed upon the cloth, which fell into the hands of Thomas. After the Ascension, Thomas, as he had been ordered, gave the cloth to Thaddeus, to convey this picture, not painted with hands, to Abgarus; and so fulfil Christ's promise. Thaddeus, however, lingered in the house of Tobias at Edessa, working miracles in the name of Christ, in order to make himself known in that way first. Abgarus at last heard of him, and believing him to be the disciple whom Jesus had promised to send, summoned him to the royal presence. Thaddeus obeyed the summons, and on entering the presence chamber, raised the sacred portrait to the level of his forehead; whereupon so bright a light emanated from it that the King was terrified, and all forgetful of his lameness leaped from his bed. Seizing the sacred cloth, the King pressed it to his head and his limbs; and immediately he was strengthened, his leprosy beginning to disappear from the moment. By the time of his conversion and baptism, the last marks of leprosy on his forehead had entirely disappeared.

The version of the St. Veronica legend best known is the one first related at the sixth station of the Cross, namely:—

When Christ, laden with the cross, was toiling up towards the summit of Calvary, He was met by Veronica, a holy woman. She, noticing with compassion that His face was covered with blood and sweat, wiped it with a piece of linen. This napkin of linen was at once impressed with Christ's countenance; which Napkin, with its miraculously printed portrait of the Saviour's features, is said to be preserved at Rome to this day.

One of the minor incidents added by tradition, is that Christ was led by a rope fastened round His waist. Another is that He used a SUDARIUM or cloth to wipe His face—this is not to be confounded with the miraculous napkin of Veronica.

The name VERNACLE has been given to a delineation

of the Lord's face miraculously imprinted on a veil or napkin.

Veronica is derived from the hybrid Greek words *Vera Iconica*, the "True Likeness." It is sometimes rendered Beronica, or Bernice.

One of Veronica's handkerchiefs is preserved at St. Peter's, Rome, another in Milan Cathedral, and still another at Jaen in Spain.

The fable of the Salamander, passing unhurt through fire, is not wholly unconnected with this. The Travels of Marco Polo reveal an early knowledge of asbestos, which another early writer calls SALAMANDER'S WOOL. Polo speaks of fibres of earth woven like wool and spun into napkins. One such napkin was sent by the Kaan of Tartary to the Pope to make a wrapper for the Holy Sudarium of Jesus Christ—which in this case may mean the Holy Napkin of St. Veronica.

From a fancied resemblance of the blue blossom of the pretty Speedwell to that hallowed relic, the plant has been called Veronica.

THE ACCURSED WANDERING JEW.

Calaphilus (or Kartaphilus) was the doorkeeper of the Judgment Hall, or the hall porter of Pontius Pilate. When Jesus was being dragged out of the door of the Judgment Hall, Calaphilus struck him on the back, saying "Go faster, Jesus! go faster; why dost thou linger?" Upon which Jesus looked on him with a frown, and said, "I am indeed going; but thou shalt tarry till I come." Soon after he was converted and baptized by Ananias and took the name of Joseph. He lives for ever; but at the end of every hundred years falls into a fit or trance, upon which when he recovers, he returns to the same state of youth he was in when Our Saviour suffered, being then about thirty years of age. He always preserves the utmost gravity of deportment, and has

never been seen to smile. He perfectly remembers the death and resurrection of Christ.

Such is one legend of the Wandering Jew. A later version of the story of this Jew who cannot die because Christ condemned him to wander on the face of the earth to await His second coming, changes the scene of the incident. The name of the Jew is given as Ahasuerus. This legend makes him a cobbler of Jerusalem, who, when Jesus wished to rest a moment in front of his house, on His way to Golgotha, struck Him and bade Him go on. As a consequence of this act he was doomed to go on himself until the day of judgment. The legend obtained wide credence during the fifteenth, sixteenth, and seventeenth centuries, when it also received numerous additions and embellishments. Thus he was supposed to pass in a storm; so that in some districts, when a destructive gale raged, the peasantry would say "The Wandering Jew is passing." In other places he was supposed always to bring with him the plague, so much dreaded in olden times.

Schubert has a poem entitled "Ahasuer"—who is the Wandering Jew. Southey in his "Curse of Kehama" traces the course of the Wandering Jew, though in violation of the generally accepted legends. The French novelist, Eugène Sue has written a tale called "Le Juif Errant"; in which, however, the Jew does not figure very largely. The French call the Wandering Jew Isaac Laquedem, a corruption of Lakedion. Outside fiction there have been real personages identified as the Wandering Jew. There was John Buttadæus, seen at Antwerp in the thirteenth century, again in the fifteenth and a third time in the sixteenth; being last seen in 1774 at Brussels. About this time one Signor Gualdi appeared in Venice with a portrait of himself by Titian, who had been dead 130 years. This man disappeared suddenly and mysteriously. In the same city Salathiel ben Sadi appeared and disappeared in so sudden and extraordinary

a manner as to attract the notice of Europe. All these men were doubtless imposters.

Lastly, there was the Wandering Jew of Greek tradition, This was Aristeas, a poet, who continued to appear and disappear alternately for about 400 years, and who visited all the mythical nations of the earth.

This poor Wandering Jew may never find rest for the sole of his foot, except where (so says a Westphalian legend) he finds two Oaks growing in the form of a cross.

And of the chorus in this great drama, the rabble who cried "Crucify Him," what became of them? Tradition even accounts for these unnamed but active participators in the killing of Christ. In the old mines of Cornwall, so it is believed by the Cornish folk, wander for ever the ghosts of the Jews who crucified our Lord. They were sent to work as slaves in these mines (did not the Syro-Phœniceans trade to Cornwall for tin?) and their restless spirits now haunt the mines, and are called "knockers." It is curious to note that certain ancient smelting-houses are known as Jews' houses; and blocks of tin sometimes found in the bogs are called Jews' tin. There is a Cornish village bearing the name of Market-Jew, formerly known as Marazion, *i.e.*, "the bitterness of Zion."

4.—The Greater Passion.

The subject of the Passion seems to have exercised an overwhelming fascination on the Christian mind. The art and the literature of the subject are extensive.

Among the latter there is The Gospel of Nicodemus; purporting to have been found among the documents of that Roman governor, it is sometimes styled The Acts of Pilate. This writing gives—as if to fill up that lack of morbid detail which the Scriptures properly inter-

dicted—a full account of the condemnation and execution of Christ.

Then among the reveries and ecstacies of saints and of nuns, we have ST. BONAVENTURA'S LIFE OF CHRIST in the thirteenth century; and the REVELATIONS OF ST. BRIGITTA of Sweden in the fourteenth century.

Christian art has treated the scene of the Crucifixion in every variety of style, from the highly realistic to the highly fantastic.

The morbid style in which art has so very lavishly treated the subject of the Passion, arose in the Middle Ages, when the more realistic in detail a picture was, the more highly popular it became. The art of the Early Christians, on the other hand, was more refined; it was influenced by the remains of the classic feeling, with all its principles of physical beauty and mental repose.

The awful solemnity of the subject never seems to have detracted one whit from the popularity of the Passion; as witness among other evidences, the continuance of the performances of the world-famed PASSION PLAY at Ober-Ammergau.

The PASSIONISTS are quite a modern order. The founder of this congregation was Paul Francis, surnamed Paul of the Cross; his priests mutually agreed to preach "Jesus Christ, and Him crucified."

The minor details of the Passion have received not a little attention in the legendary lore of the Christian church.

For instance, the PERIZONIUM, or loin-cloth of the Redeemer, was the wrapper which the Madonna took from her own matronly veiled head, and with her own hands placed round the loins of her son before He was put on the cross.

In Greek art the figure on the Cross is clothed. This is because an apparition had appeared to a Greek priest, who had exhibited a figure on the cross which was only cinctured by a perizonium; the ghostly messenger had

rebuked him by saying, "All ye priests go covered with raiment, but me ye show naked. Go, forthwith, and cover me with clothing." Sometimes the crucified figure is shown wearing a Colobium or sleeveless tunic.

According to some accounts of the crucifixion, our Saviour was nailed to the cross after it was fixed in the ground and firmly wedged upright; according to other accounts, the victim was fixed while the cross lay flat on the ground. In the former case, ladders would have to be used; in the latter, the cross would have to be elevated with the victim upon it; and so greater agony would be inflicted.

Some accounts say that the feet were crossed and transfixed with a single nail; and again it is declared that the feet were separate—a nail in each—upon a SUPPEDANEUM or footboard.

Christ praying on the Cross is represented by the mystery of the CRESSELLE in the Romish Church. This is a wooden instrument, a sort of rattle, used instead of bells to give notice of divine worship during Passion Week.

THE NAILS.

The Grosbeak or Hawkfinch is a very shy bird, which seldom ventures out of the thick woods in which it delights to dwell. Yet, though it has such a dread of mankind, legend tells a tale of the faithful love it exhibited long ago at the tragedy on Mount Calvary. The story runs that when this bird saw Jesus hanging on the cross, it went at once to His aid, and tried to draw out the Nails which pierced His hands and His feet, so that He should suffer no more. But of course the effort was too great for its poor strength, and its little bill got injured in the attempt. The poor bird has had a cross bill ever since; for its beak, instead of meeting at a point

like that of other birds, has an upper beak and an under beak which cross each other.

During the most trying period of Christ's agony on the cross, says a Swedish legend, that sacred bird the Stork kept flying round the Redeemer, crying "Styrka! Styrka!" (Strengthen! Strengthen!). But strangely enough the Stork has no voice.

The very agreeable spice (which is the unexpanded flower-bud of a Malaccan shrub) known as the Clove, has been said to take its shape from the nails of the cross. The Clove undoubtedly bears a resemblance to a nail; and it derives its name from the Latin word for nail, clavis—in French, clou.

One tradition says that four Nails were used to crucify Christ; this, because four soldiers are mentioned, each soldier driving a nail, and so avoiding the breaking of any bones. Another tradition says that only three nails were used, the feet of Christ being crossed so that one long spike sufficed to fix both—there was, of course, no other support for the feet. There are only three nails preserved as holy relics.

THE PIERCING OF CHRIST'S SIDE.

Longinus (or "Long-spear") was the Roman soldier who pierced Jesus's side. As one of the guard around the cross, he then became an eye-witness of the miracles wrought at the crucifixion, and was converted. Immediately afterwards he was one of the guard appointed to watch the Sepulchre, and there refused the money offered by the priests to corrupt him. This provoking the anger of Pilate, he fled to Cappadocia, where he commenced to preach the gospel. Pilate sent soldiers after him, who cut off his head; he has been looked upon as one of the first martyrs.

In the ROMANCE OF KING ARTHUR the Spear of

Longinus was brought by Joseph of Arimathea to Listenise, when he visited King Pellam, "who was nigh of Joseph's kin." Sir Balim the Savage being in want of a weapon, seized this Spear, and with it wounded

Washing in the Blood of Christ.
From an old Florentine tract in defence of Savonarola.

King Pellam. Then, says the story, "three whole countries were destroyed by that one stroke, and Sir Balim saw the people thereof lying dead on all sides." Sir Balim had found the Spear, strangely wrought, lying on a table of clean gold, having four pillars of silver, which was beside the bed of king Pellam.

Another legend somewhat inconsistently makes the one who pierced the Saviour's side to be the centurion (generally mailed, and mounted on horseback) who was converted by the signs and portents accompanying the death of Christ, and who exclaimed "Truly this was the Son of God." Longinus, too, had been blind, and when a spot of Christ's blood fell on his hand, he lifted it to his eyes, and immediately he received his sight.

St. Brigitta.

The *Revelations of St. Brigitta* say that the Spear went right through the body, and buried itself in the wood of the cross. The subject of the Spear is again alluded to under the heading of The Holy Grail

(*Romance of Perceval*—See p. 125) and it will also be found mentioned in the Maundeville extract given under "The Crown of Thorns" (p. 99).

Stephaton is given as the name of the one who gave the Sponge; or, it may be the cup containing Vinegar, otherwise a drink of some kind of restorative posset.

After this Roman guard had thrust his spear into the dying Saviour's side, a certain little bird, from pure love and sympathy for the suffering Christ, flew straight to the wound the cruel soldier had made. This little bird was the Robin, whose breast was dyed with the Saviour's blood, and which has ever since borne a Red-breast in memory of that expression of its love for the dying Christ in the days of the long ago.

Another pretty bit of lore tells us that from the precious blood-drops of Christ when hanging on the cross, has sprung the deep tinted common Wall-flower.

CHRIST'S WOUNDS.

The contemplation of the wounds inflicted on the sacred body has inspired a world with reverential awe. The most commonly used exclamation of the Middle Ages was "Zounds!" which was but a contraction of a most solemn oath, sworn by "By God's wounds!"

According to St. Brigitta's revelations the Blessed Virgin had habitually contemplated these Wounds in prophetic vision.

In architectural ornamentation, the modest Avens with the five golden petals of its blossoms, symbolised to the imaginative mystic of the Middle Ages, the Five Wounds of Christ; perhaps this plant attracted the monkish mind more powerfully because its trefoiled leaf was symbolical of the Holy Trinity.

When a cross for Church or for personal use has been made of precious metal, it has not unfrequently been

studded with either five rubies* or five carbuncles, one at each extremity, and one in the centre. These represent the Five Wounds of Christ.

In Flower lore, too, the Five Wounds of Christ are noticed.

In Flanders the plant there called Rood-selken has red spots on its bright green leaves; these spots were caused by blood which fell from the cross, and which neither rain nor snow has ever been able to wash off.

The Arum Maculatum or Cuckoo Pint is sometimes known as Gethsemane, and is also said to have been growing at the foot of the cross, where it received some drops of Christ's blood which have left stain spots on it. A similar tradition clings to the Spotted Persicaria which has on the centre of every leaf a dark spot also said to have been dyed with the Saviour's Blood. A similar legend attaches to the Purple-stained flowers of the Wood Sorrel, called in Italian Alleluia, and which Italian painters often place in the fore-ground of their pictures of the Crucifixion. Thus in legendary lore:—

> "Those deep unwrought marks
> The Villager will tell you
> Are the flower's portion from the atoning blood
> On Calvary shed. Beneath the Cross it grew."

STIGMATA.

Stigmata are impressions of marks corresponding to some or all of the wounds of Christ which He received at His trial and crucifixion. Not only has a claim to bear these miraculous marks been set up by several other holy men besides St. Francis, but a greater number of devoted women, including ST. CATHERINE OF SIENNA.

* The signification of the colour Red (or Ruby) in ecclesiastical art, is heat, love and power, or royalty; and in a bad sense, blood and war.

In the thirteenth century we get a reflected version of the episode of the ocular demonstration of Christ's wounds, told in the true spirit of Mediævalism. ST. FRANCIS OF ASSISI was a man of great talents who was

St. Francis (Stigmata seen on the hands).

actuated by the noble idea of teaching Christianity to the poor and neglected of his time.

He was born, it is said, with the sign of a cross upon His shoulder; and in a stable, in which latter circumtance he resembled the Saviour. After serving as a soldier he assumed the monastic habit, gathered a number of followers, and had given him, by the Benedictines, a church close to Assisi (Papal Dominions). The order

of Franciscans (or Minorites as they in humility were called) which he founded, are distinguished by vows of absolute poverty, renunciation of all worldly pleasures, and devotion to the teaching of religion to the poor. It is in the career of this great friar that we get the legend of the Stigmata.

One day as St. Francis was praying in a solitary place, there appeared to him a vision of Christ, having His hands and feet stretched out and fixed to the cross. When the vision disappeared it left behind a wonderful sign impressed on his flesh. For there immediately began to appear on his hands and in his feet the appearance of nails, as he had now seen them in the vision of the crucified. His hands and his feet appeared pierced through the midst with nails, the heads of the nails being seen in the inside of the hands and the upper part of the feet, and the points on the reverse side. The heads of the nails were round and black, and the points somewhat long and bent as if they had been turned back. On the right side, as if it had been pierced by a lance, was the mark of a red wound, from which the blood often flowed, and stained his tunic.

THE HOLY GRAIL.

Then the Most Precious Blood of the Saviour is believed to have been preserved. The Holy Grail is the name given to the vessel containing it. The Holy Grail is said to have been brought to England by Joseph of Arimathea, who had caught the last drops of Christ's blood in it, and which, being afterwards lost, was eagerly sought for by King Arthur's knights. This Arthurian legend of the QUEST OF THE HOLY GRAIL has been ingeniously interpreted by Dr. Sebastian Evans, who says:—

"It is but the story of the Christian Church in the

twelfth and thirteenth centuries. The very names of the chief personages in the Quest of the Holy Grail, give a clue to the ecclesiastical origin of the whole, which tends to show the apotheosis of spiritual, as distinguished from

The Holy Grail.
From a work by Savonarola, Florence, 1492.

temporal chivalry. Perceval, the original hero of the legend, is spoken of as the son of Alain li Gros and Yglais. The word Yglais is simply one mediæval way of spelling the modern French eglise, and Alain the Great is none other than the once famous Doctor Universalis, monk of Canterbury, Abbot of Tewkesbury,

and lastly Abbot of Citeaux in the twelfth century. The King Fisherman of the Grail legend is the Pope, the King of Castle Mortal is the Emperor, and the King of the Lesser Folk is the Abbot of Citeaux, the head of the Cistercian Order, which in the early thirteenth century was the most influential organisation in Christendom, more actively influential than either Papacy or Empire. Perceval, then, is the son of mother church, and Alain the Church's champion in the Albigensian crusade, and it seems clear that," as Dr. Evans points out, "he can be none other than Dominic, the knight of the Church." Galahad, the later hero of the Grail legends, Dr. Evans identifies with Francis of Assisi; the earlier versions of the story seem to him to have been written by partisans of Dominic and the Cistercians, the latter by partisans of Francis. "The Sir Gawain of the legends is Fulke, Abbot of Thornet, a Cistercian foundation in the diocese of Frejus; and the curse of Logres is the interdict laid upon England by Innocent III. on account of the contumacy of John the King."

The Arthurian legends of the ADVENTURES OF THE KNIGHTS OF THE ROUND TABLE are largely founded on the story of the San Greal or Sangraal, which is a name probably derived from the French "Sang reel" (true blood). According to this legend, Joseph of Arimathea received into the Cup from which Jesus drank at the Last Supper, the Blood which flowed from His side on the Cross. By means of this Cup, called Graal, Joseph was enabled to perform the most marvellous miracles in many countries, and particularly in Britain. This power was transmitted to his descendants, who inherited the Cup. In the course of time this Graal was lost; and the order of the Knights of the Round Table was instituted by Pendragon, father of King Arthur, for the specific purpose of making the quest for the recovery of the Holy Graal.

The story of the San Greal is told in *La Morte d'*

Arthure, compiled by Sir Thomas Malory. Tennyson has a poem entitled *The Holy Grail.*

It is also told in the ancient *Romance of Perceval*, written by Chretien de Troyes. Perceval was the son of a poor widow in Wales, who goes through many adventures and at last finds his way into an enchanted castle, where, on a couch, lies a sick king. Perceval sees the door of the chamber opened, and through it enter a servant bearing a bleeding lance; others follow carrying golden candle-sticks; and finally the Holy Grail is borne past him. Being afterwards reproached for leaving the Castle without asking the meaning of all these things, Perceval determines to return in quest of the Grail. There is exceeding much difficulty in finding the Castle again, but success at last crowns his efforts. Asking the signification of all the mystic rites he had witnessed, he is told that the king was a Fisher, who had descended from Joseph of Arimathea, the first bishop of Christendom; and, moreover, that he was uncle to Perceval himself. Further, he is informed that the Spear was the one which had pierced the side of Christ; and that the Grail was the vessel in which the sacred blood had been collected. As to the king, he had been wounded in trying to mend a sword which had been broken by a Knight named Pertinax. This sword could only be welded together again by a Knight who was without fear and without reproach; and the Fisher-King could only recover of his wounds when Pertinax died. Upon hearing this Perceval sought out and slew Pertinax. His royal uncle was immediately healed, and Perceval in return obtained possession of the Spear and the Grail; afterwards retiring into a Hermitage, where he remained till his death.

It was thus the young Welshman, Sir Perceval, at first raw and inexperienced, became a good knight and true; after his death the San Greal, the Sacred Lance, and the Silver Trencher were carried up to heaven in the presence of attendants, and have never since been seen on earth.

For Good Friday the Roman Church has a special service called THE SEVEN LAST WORDS. The priest recites the seven sentences recorded as being uttered by Christ on the Cross. Upon each "word" is given a short meditation or homily; sometimes appropriate music is given between them.

The Crucifixion, introducing the Two Malefactors, the Virgin, Magdalen, St. John, and the ten other principal witnesses.
From an Indian-ink drawing in an Italian Illuminated MS. fifteenth century.

The Seven Last Words are:—

(1). "Father, forgive them, for they know not what they do." (Luke xxiii., 34).

(2). "Verily I say unto thee, to-day shalt thou be with me in Paradise." (Luke xxiii., 43).

(3). "Woman, behold they son; son, behold thy mother." (John xix., 26, 27).

(4). "I thirst." (John xix., 28).

(5). My God, My God, why hast thou forsaken me?" (Matt. xxvii., 46).

(6). "It is finished." (John xix., 30).

(7). "Father into thy hands I commend my Spirit." (Luke xxiii., 46).

The name *Golgotha* is a Syriac expression for Calvary, *Calvary* being the place of the beheaded. Although Golgotha is the "place of a skull," literally, the skull which is sometimes drawn at the foot of the cross has a mystic reference—it is that of Adam. Or, it may be that the tomb of Adam takes its place; either of which signifies that the blood of Christ falling on Adam shall recall him to life again.

The way of life from Adam to Christ has also been called Via Dolorosa.

THE PENITENT THIEF.

Dismas was the name of the Penitent Thief to whom Christ on the cross addressed the words, "This day thou shalt be with me in Paradise." He was afterwards canonised, his feast being on March 26th. The name is also variously spelt Desmas, Demas, and Dysmas. He is mentioned in the apocryphal GOSPEL OF NICODEMUS, and in the STORY OF JOSEPH OF ARIMATHEA; in both these writings the other thief is called Gestas, although in some of the ancient mystery plays he is called Gesmas. Longfellow calls the penitent thief Titus, and the impenitent malefactor, Dumachus. In his "Golden Legend" the poet makes Titus and Dumachus two of a band of robbers who attacked Joseph during his Flight to Egypt. Titus said, "Let these good people go in peace"; to which Dumachus replied, "First let them pay for their

release." Upon this, Titus gave his fellow-robber a girdle and forty groats, and the Infant Jesus said:—

When thirty years shall have gone by,
I at Jerusalem shall die . . .
On the accurséd tree.

Then on my right and my left side
These thieves shall both be crucified;
And Titus thenceforth shall abide
In Paradise with me.

The Deaths of the Two Thieves.
From the Font in Lenton Priory, Notts.

There has been no lack of names for these two characters. Bede calls the good one Matha, and the other Joca. In *St. Xavier's History of Christ*, the one is Vicimus and the other is Justinius.

It was long a matter of dispute whether the Penitent Thief should be admitted to the honours of martyred saintship. The cause of his conversion was placed on

very low ground; namely, that it was on account of his being protected by the shadow of Christ during the prolonged agonies of death on the Cross. Then the mode of his baptism was much discussed; for his admission to this sacrament was indispensable. Ultimately the difficulty was solved by acceptance of the belief that he was baptised with the water which flowed out of the Saviour's pierced side.

In paintings the accepted thief is sometimes shown with his face turned towards Christ, while the face of the other is averted. The arms of both, too, instead of being extended cross-wise may be arranged thrown over the transverse bar, and fastened with ropes in lieu of nails.

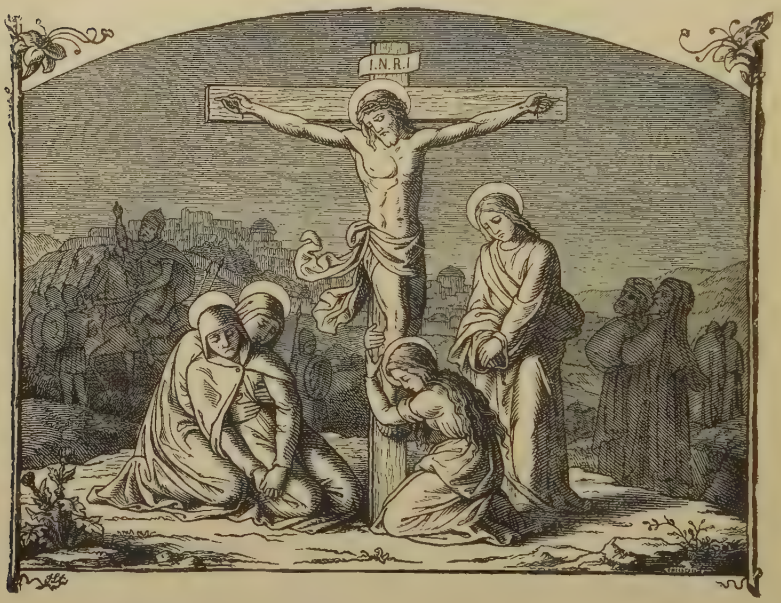
When Christ quitted LIMBUS with all the saints (as recorded of His Descent into Hell) He committed the latter to the care of the Archangel Michael at the gates of Paradise. They met there two ancient men; these were Enoch and Elijah, both of whom had got to Heaven without dying and first going to hell. They were going to Earth to fight the ANTICHRIST. And behold, they met another, a miserable figure who was carrying a cross on his shoulder. He proved to be the Penitent Thief, whom Christ had sent to Paradise, bidding him show the Angel at the Gates the Sign of the Cross. The Angel had admitted him, but had told him to stay just a little—till Adam, the father of all mankind, should enter with his sons.

Paintings sometimes show good angels attendant upon the dying Penitent, and bad angels gleefully gathered round the departing Impenitent Thief.

THE DARKNESS AT THE NINTH HOUR.

TENEBRÆ is an office in the Roman Church which is chanted on the Wednesday, Thursday, and Friday of Holy Week, and which is symbolical of the darkness that overshadowed the world at the death of Jesus Christ.

Near the Altar stands a large triangular candlestick holding fifteen candles. The service consists of a number of psalms, and at the end of each of these, one of the candles is extinguished until only one is left alight. This shows how one by one the disciples forsook their Master. The one candle remaining alight shews the Saviour alone



The Darkness of the Ninth Hour.

and forsaken. Towards the end of the office the candles on the altar and all the lights in the body of the church are put out to symbolise the darkness that came upon the earth at the moment of Christ's death. Then the single candle that remains burning is hidden behind the altar, and a confused noise is made in the choir, either by flapping the books, or by stamping with the feet. This is to express the sound given forth when "the earth quaked and the rocks were rent." The candle is then brought

from behind the altar, still alight, to represent the resurrection of our Lord.*

It has been remarked that Darkness is generally one of those prodigies and portents which, in popular tradition, accompany the decease of great personages.

In art the scene of the Crucifixion may be delineated with the light of heaven obscured.

Darkness over the whole land is shown in various ways in ecclesiastical art. A pervading gloom may be shown in the painting; or it may be symbolised. The sun and moon are sometimes on either side of the cross; their orbs may be veiled, or figuratively they may be weeping or hiding their heads; or sometimes there may be figures with reversed torches. Other accessories may be the dead rising from their graves below the cross; and symbols of the whole earth—land and water—may be introduced.

The church under Calvary has, over the altar, an opening in the masonry to expose the RENT ROCK. An interesting engraving of this is given in Calmet's *History of the Bible*, vol. v. It is doubtless possible to trace in this the origin of the idea of the "Rock of Ages," whose cleft affords a refuge to sinners.

STABAT MATER.

Artistic grouping for the scene of the crucifixion has led to the introduction of numerous personages; by nearly all the famous painters of the subject this has been done. The Virgin and the faithful St. John are

* The mystic signification in the use of *Lights on the Altar* is given fully in Dr. Rock's HIERURGIA *(Dolman, London,* 1851*)*. This book explains, as to Protestants, the Mass and its ceremonial. Not only every point of doctrine, but the figurative meaning of *Vestments* and of Lights, the spiritual meaning implied by the use of *Incense* and of *Holy Water*—in fact everything is explained to the uninitiated Non-Catholic.

always among the acknowledged witnesses of the event the former on the right, and the latter on the left. The "Rood, Mary, and John." was the name given in olden times to the statuary group usually placed on chancel screens. With almost equal frequency the Magdalen is shown to be present; she may be seen embracing and kissing the feet she had once washed with her tears. If other holy women are introduced, the two Maries are sure to be amongst them, and

The Virgin and St. John at the Cross.
Sherborne Church, Dorset.

they generally stand behind the Virgin. When other personages are introduced for figurative purposes, those most commonly on the scene are St. Francis, St. Dominic, St. Sebastian, St. Rocco, St. Veronica, and St. Catherine of Sienna. The introduction of persons who were not contemporaneous is done to aid in the ideal or devotional treatment of the subject.

Besides real historical personages below, the air above may be filled with angels. To the Angel has been attributed two purposes of being (says Mrs. Jameson) the

power of understanding, and promptitude in executing; the one lying in the head, and the other in the wings. And so these angels are charged with various duties; they are catching His blood in golden cups, or are otherwise occupied in attendance on the dying Christ.

The Spasimo.

When the crucifixion is treated devotionally, in exposition of the doctrine of the Atonement, the painter fills up the scene by introducing adoring saints, surrounded with the light of fulfilled prophecy. This is then called the Adoration of the Cross.

The celebrated Latin hymn of the crucifixion, called the Stabat Mater (see p. 24) was composed by a Franciscan of the thirteenth century, named Jacopone. It

forms part of the Passion Week service in the Roman Church. Jacopone is said to have written the music to this famous composition.

The hymn Stabat Mater has also been ascribed to Pope Innocent III. (1296—1318). This literary contribution, like the Madonna's Fainting at the Crucifixion, sets up a sort of minor martyrdom for her, which is quite unworthy of the Virgin's character. Her fortitude would never have permitted her own sorrows to take precedence of the sufferings of her Son, or to detract in any way from the grandeur of His sacrifice. Swayed by the false sentiment of the times there was instituted, moreover, the SPASIMO, a separate Feast in remembrance of this mistimed sorrow of the Madonna. All this was a misguided seeking after dramatic effect: and one that was inconsistent and out of harmony with the Gospel narrative.

In later times, Art symbolised this anguish of the Madonna by a sword transfixing her heart (see p. 88).

THE DESCENT FROM THE CROSS.

The Descent from the Cross is a favourite subject with the great painters. Of those present on that occasion we are often shown Joseph of Arimathea, Nicodemus, the Virgin, the Magdalen, St. John, and some of the disciples who had now returned to offer help and sympathy after having fled. Joseph is believed to have been a member of the Sanhedrim who had bribed Judas, but who was now truly penitent; Nicodemus had come with his spices. They are often shown drawing the nails; and detaching the body. St. John now becomes the adopted son of the Virgin.

The name PIETÀ has been given to the incidents which follow—the pity and sorrow of a mother mourning* for

* Among the Romans filial or parental love was called "piety."

her son and the lamentations of the other Maries over the dead Christ—and generally includes the Lamenting over the Body, the Bearing of the Body to the Sepulchre, and the Entombment. The Virgin holds the head and shoulders, and the Magdalen the feet of the Saviour; if other Holy Women are present, Martha is generally one of them. St. Brigitta's revelations declare that the Saviour's arms were so stiff that they could not be folded over the breast, but had to be crossed on the stomach. The body was borne to the tomb by the two strong men, Joseph and Nicodemus, who carried him by means of the winding sheet. John helped in the Entombment; after which followed the Anointing of the body in the Tomb.

5.—The Composition of the True Cross.

The composition of the True Cross—or Vera Cruz as the "most catholic" Spaniard calls it—has evidently exercised the minds of a great many devout believers, if one may judge by the number of the legends concerning it.

The Mistletoe, first of all, is said to have been accursed, because of its sour wood was made the cross of Christ. It was then a great forest tree, but on account of this unholy use of its wood it was degraded to a parasite which can only grow upon other trees. For the same reason Mistletoe is always banished from church decorations.

Owing to the mistletoe's connection with the legendary composition of the Cross, many writers of eminence have declared that the "baleful mistletoe" was banished from all church decorations at Christmas. If there were a more valid reason to be assigned for such a neglect, it would probably be in the fact of the mistletoe's association with the Pagan rites of Druidism. But as a matter of fact, the mistletoe, has not always been excluded from the Christmas decorations of a church. The poet Gay calls it the "sacred mistletoe"; and Herrick, referring to the taking

down of the Christmas decorations from the church at Candlemas, as already noted on p. 54, says:—

Down with the Mistletoe.

Another legend takes a similar view of the merits of the case. The Oak is blamed for not refusing its services in this great sacrificial rite. We are informed that when the Jews were in search of wood wherewith to make the cross,

The Tree of Life.—"The Dry Tree."
From a Spanish Book of Devotion, 1518.

every tree with the exception of the Oak split itself to avoid being desecrated; and the complacent Oak was therefore regarded as accursed.

According to Sir John Maundeville the effect of the

World's Tragedy upon all the trees, then in existence, was very peculiar. He says—"A little from Hebron is the Mount of Mamre; and there is an Oak tree which is of Abraham's time, and people call it the Dry Tree. They say it has been there since the beginning of the world, and that it was once green and bore leaves, till the time that Our Saviour died on the cross; and then it died and so did all the trees which were in existence. And there is a prophecy that a lord, a prince of the West side of the world, shall win the Land of the Promise, that is the Holy Land, with the help of Christians; and he shall cause service to be performed under that Dry Tree, and then the tree shall become green and bear both fruit and leaves again."

The quaint names and mysterious properties of the Dry Tree are legion. It is not only called the Arbre Sec, but the Arbre Sol, or Tree of the Sun. Sometimes, indeed, there is the Male Tree of the Sun, and the Female Tree of the Moon. But every one of these oracular trees, in the legends of Christendom, undoubtedly bore some mystic reference to the Cross. The fabulous names have been variously interpreted to indicate the Strawberry tree, Arbutus, Plane tree, Cypress, Mimosa, and what not. Notwithstanding all this, legendary lore often makes the Cross of green wood.

There is another version of the LEGEND OF SETH—to be given presently—which says that Adam had a staff created in the twilight of the approaching Sabbath and bestowed upon him in Paradise. It was handed down to Enoch, and in the line of the patriarchs reached Moses; it having, after the death of Joseph, been set in Jethro's Garden. It was evidently always the same rod of power, destined to form the Cross of Christ.

Sir John Maundeville's *Voyages and Travels* gives a whole chapter on the Cross and Crown of our Lord Jesus Christ. As to the composition of the Cross, it runs:—

"At Constantinople is the Cross of our Lord Jesus

Christ, and His coat without seams, and the sponge and the reed with which the Jews gave our Lord vinegar and gall on the Cross; and there is one of the nails with which Christ was nailed on the Cross. And some men believe that half the Cross of our Lord is in Cyprus, in an abbey of monks called the Hill of the Holy Cross. But it is not so; for the cross which is in Cyprus is that on which Dismas, the good thief, was crucified.

"And you shall understand that the cross of our Lord was made of four kinds of trees, as is contained in this verse:—

"In cruce fit palma, cedrus, cypressus, oliva."

"For the piece that went upright from the earth to the head was of cypress; and the piece that went across, to which His hands were nailed, was of palm; and the stock that stood within the earth, in which was made the mortise was of cedar; and the tablet above his head, which was a foot and a half long, on which the title was written in Hebrew, Greek and Latin, was of olive.

"And the Jews made the cross of these four kinds of trees, because they believed that our Lord Jesus Christ should have hanged on the cross as long as the cross might last; and therefore they made the foot of the cross of cedar, because cedar may not rot in earth or water; and they thought that it should have lasted long. And because they believed that the Body of Christ should have stunk, therefore they made the piece that went from the earth upwards of cypress, for it is well smelling, so that the smell of His Body should not grieve men that passed by. And the cross piece was of palm, because in the Old Testament it was ordained that when anyone conquered, he should be crowned with palm; and because they believed that they had the victory of Christ Jesus, therefore they made the cross-piece of palm. And the tablet of the title they made of olive, because olive betokens peace; and the story of Noah witnessed that

when the dove brought the branch of olive, it betokened peace made between God and man; and so the Jews expected to have peace when Christ was dead; for they said that He made discord and strife amongst them.

"And you shall understand that our Lord was nailed on the cross in a recumbent position, and, therefore, He suffered the more pain. And the Christians that dwell beyond the sea, in Greece, say that the tree of the cross

The Tree of which Adam ate the apple. From a Book of Meditation—the first book printed at Albi in Languedoc, 1481.

that we call cypress, was of that tree of which Adam ate the apple, and that they find written. And they say also, that their scripture says that Adam was sick, and told his son, Seth, to go to the angel that kept Paradise, to pray that he should send him the oil of mercy to anoint his members with, that he might have health. And Seth went, but the angel would not let him come in, telling him that he might not have the oil of mercy; but he gave him three grains of the same tree of which his father

ate the apple, and bade him, as soon as his father was dead, that he should put these three grains under his tongue, and bury him so; and he did.

"And of these three grains sprung a tree, as the angel said that it should, and bore a fruit, through which fruit Adam should be saved. And when Seth came again, he found his father near dead. And when he was dead, he did with the grains as the angel bade him; of which sprung three trees, whereof the cross was made, that bare good fruit and blessed, namely our Lord Jesus Christ, through whom Adam and all that come of him, should be saved and delivered from dread of death without end, unless it be by their own fault.

"And you shall understand that the cross of our Lord was eight cubits long, and the cross-piece was three cubits and a half in length. And one part of the Crown of our Lord wherewith He was crowned, and one of the nails, and the spear-head, and many other relics, are in France, in the King's chapel, the crown being placed in a vessel of crystal richly worked. For a king of France bought the relics of the Jews, to whom the emperor had given them in pledge for a great sum of silver."

And now, to give OTHER LEGENDS OF THE TRUE CROSS, with even greater amplitude of detail:

In the work commenced by Mrs. Jameson, and completed by Lady Eastlake, entitled *The History of Our Lord as Exemplified in Works of Art* (Longmans, 1864), the History of the True Cross is traced at great length by the device of fitting together the various legends of its origin, discovery, and exaltation.

The story begins with ADAM, as related by Maundeville. The sickness of Father Adam was felt one day while he was digging in his garden. He was tired with the labour, pain, and cares of this life; so he sent his son, Seth, to the angel guarding the gates of Eden to ask for some of the oil of mercy which God had promised him when he was thrust out of Paradise. The path to

the gates was easily discoverable because of the marks of footprints, where no grass had ever grown since Adam and Eve had traced their sad way along it. But the angel at the glorious gates would give none of the oil of mercy, saying only after a period of five thousand five hundred years would it be forthcoming; he gave Seth, instead, three seeds of the tree of which Adam had eaten. According to the instructions of the angel, these seeds were put by Seth under the tongue of Adam upon his death, which took place three days after his return. Adam was so willing to die, that he made merry on hearing the message, and now laughed for the first time since his disobedience.

The Three Saplings united in one tree.

SETH buried Adam in the Vale of Hebron, where three saplings grew from the seeds. These saplings mysteriously united into one, significant of the Holy Trinity. This tree played many great parts; by it the waters of MARAH were sweetened, and with it Moses struck the rock without calling on God. King David transplanted it to his garden at Jerusalem. Solomon cut it down and would have used it in building the

TEMPLE, but the workmen were never able to reduce it to the required size; for sometimes it would be too long, and at others too short. After being thrown aside as useless, there came a sibyl, who sat down upon it to rest, when it set fire to her clothing. This woman, Sibylla, then prophecied that the beam should be for the destruction of the Jews; whereupon her hearers flung it into a stream where it at once rose up and formed a bridge for all wayfarers to pass over. When the QUEEN OF SHEBA visited Solomon, she recognised its future destination, and refused to walk over it; she knelt down and worshipped it instead. She had been enlightened in a vision, and told Solomon that upon this holy wood should hang the Saviour of all Father's Adam's posterity. Solomon thereupon overlaid it with gold and silver, and placed it over the door of the Temple; his successor, the wicked King Abijah, coveting this precious metal, stript it, and buried the wood to hide his theft. Years after, when the tree of mercy was forgotten, a well was dug near the place in which it was buried. This was the POOL OF SILOAM, whose healing waters are thus accounted for. When the time of the Passion drew near, the tree floated on the surface of the pool; and the Jews seeing it was fit for their purpose, took it and fashioned the Cross of it. So that by it, all Adam's posterity was healed of sin and redeemed from death.

After the crucifixion the Cross was buried, and hidden from men's eyes, for nearly three hundred years.

The EMPRESS HELENA, inspired by a vision, made her pilgrimage to Jerusalem in search of the True Cross. Arrived there with a great train, she assembled all the wise men of the Jews to inquire of them the whereabouts of the Cross. But the wise men were alarmed; because one of them, named Judas, had revealed that at the hour in which the Cross came to light, the ancient law and tradition of the Jews should be for ever destroyed. This had been told to him by his father, Simon, whose brother,

Stephen, had been stoned for believing in Him Who had been crucified on it.

When, therefore, the wise men professed ignorance, Helena commanded that they should be buried alive. Terrified at this threat, they delivered up Judas, as the one who knew most about the Holy Cross. Not till he had been starved six days and was nearly perishing, did he reveal the secret that the Cross was lying beneath the TEMPLE OF VENUS, which Hadrian had purposely built on this sacred spot, in mockery of the Christians.

By order of the Empress, the Temple of Venus was destroyed, and every stone taken away. Judas then dug down twenty feet and found three crosses buried there. To discover which was the cross of Christ, Macarius, bishop of Jerusalem, suggested that the dead body of a man, which was being carried past to its burial, should be laid upon each of the three. When laid upon the first and the second, nothing happened; but when laid upon the third, the dead man instantly came to life. He walked away giving thanks for his recovery, while the air rang with the lamentations of the evil spirits whose powers were now overcome by the Cross of Christ.

Judas was baptised, and received the name of Quiriacus. The Empress, not at first finding the NAILS, prayed for their recovery also; and in answer they at once appeared on the surface of the earth shining like gold.

Half the Cross, Helena left in Jerusalem, and the other half she sent to Constantinople, where her son, Constantine, inserted a part of it into the head of a statue of himself, and the remainder was sent to Rome, where it was deposited in the church of ST. CROCE, expressly built to receive it.

The NAILS were distributed to various places. One was thrown into a whirlpool in the Adriatic, and instantly tranquilised its waters. The second was forged into a bit for the bridle of Constantine's horse, in fulfilment of

the mysterious passage in Zechariah xiv., 20. The third nail was placed in Constantine's crown.

Till the year 615 the Cross remained at Jerusalem, when it was carried away by COSROES, king of Persia. To recover this most precious Christian relic, the Emperor Heraclius roused himself from his indolence, and raised a large army to defy Cosroes. When their armies met the two monarchs decided to settle the matter by single combat. Cosroes was overcome, and refusing to be baptised, was slain. The Holy Cross was carried back to Jerusalem with great rejoicing. Arriving at the city, mounted on horseback, and surrounded by a magnificent retinue, Heraclius was astonished to find no gate, but the WALLS OF JERUSALEM miraculously built up against his entry. Learning that it was the sin of pride which was besetting him in wishing to enter that gate in pomp through which Christ, the King of heaven and of earth, had entered barefoot, mounted upon an ass, and in all humility; the Emperor shed tears of repentance, stripped himself not only of royal pomp, but of all his vestments, and lo, the wall opened before him, and he entered into the city in a righteous spirit and a Christian frame of mind.

Whole books have been written on the Wood of the Cross. The LEGEND OF SETH has many VARIATIONS. For instance, when Seth got to the Gates of Paradise for the oil promised to the penitent, he was allowed to put his head inside. There he saw in the midst of Paradise a glorious fountain from which flowed the four rivers. "And over the fountain rose a Great Tree, with vast roots, but bare of bark and leaves." A Great Serpent was coiled about its denuded stem; the upper branches reached to heaven, and bore at the top a new-born wailing infant whose tears went down to hell like the roots of the tree. Then, from the three seeds given to Seth, it is a triple shoot which springs up, of Cedar, Cypress, and Pine, symbolising the blessed Trinity.

These eventually unite into one tree; the tree survives and goes through many adventures connected with scripture history, till it is in due course taken from the Pool of Bethesda to make the Cross of our Lord.

An old couplet runs:—

Nailed were his feet to Cedar, to Palm his hands
Cypress His body bore, title on Olive stands.

The four kinds of wood were supposed to represent the four quarters of the world. They are also called the incorruptible woods. The stem of the Cross was always of Cypress because it would remain sound in both earth and water; for the Jews reckoned that the body of Christ would hang as long as the Cross would last.

Another legend says that the tree used for the Cross was cut down by Solomon, and buried by him on a spot afterwards known as the Pool of Bethesda; that about the time of our Lord's Passion the tree floated on the surface of this lake, where the Jews found it, as in the other version.

Of course, the Aspen has been named as yielding the timber for the Cross:—

Far off in highland wilds 'tis said
(But Truth now laughs at Fancy's lore)
That of this tree the Cross was made
Which erst the Lord of Glory bore
And of that deed its leaves confess
E'er since a troubled consciousness.

That the Aspen furnished the wood of the Cross, and that in consequence the leaves of that tree have trembled ever since, is the Syrian form of the legend in connection with this subject.

The poet thus accuses the Aspen:—

On the morrow stood she trembling
At the awful weight she bore
When the sun in mid-night blackness
Darkened on Judea's shore.

Still, when not a breeze is stirring
When the mist sleeps on the hill
And all other trees are moveless
Stands the Aspen trembling still.

THE INVENTION (OR DISCOVERY) OF THE CROSS.

Maundeville relates the following:—

"The Jews had concealed their Holy Cross in the earth, under a rock of Mount Calvary; and it lay there two hundred years and more, till the time of St. Helena, the mother of Constantine, Emperor of Rome. She was the daughter of King Coel, born in Colchester, who was King of England, which was then called Britain the Greater; the Emperor Constantine took her to wife for her beauty, and had by her Constantine, who was afterwards Emperor of Rome."

It was after this finding of the "true cross" by St. Helena that it became an object of adoration. She conveyed a part of it to Constantinople, and originated the Festival of the Finding (or Invention) of the Cross, which the Roman Church celebrates on May 3rd.

(With the Empress-mother Helena the period of Christian PILGRIM TRAVEL really begins).

The MULTIPLICATION OF THIS HOLY RELIC was very remarkable. Numberless churches claimed to possess some parts of it; the proof of the genuineness being forthcoming in the miracles it was said to perform. There were indeed many persons who believed that the True Cross could be infinitely divided without decreasing. It was in vain that the Iconoclasts (the "image-breakers" who condemned such worship) attempted to overcome the adoration of the cross.

EXALTATION OF THE CROSS.

Later, the emperor Heraclius thought he had received the palladium of his empire, when, in 628, he gained pos-

session of a piece of the True Cross which had fallen into the hands of the Persians in 615. In memory of this event, the Festival of the Exaltation of the Cross was instituted, Heraclius having caused the cross to be erected at Jerusalem on Mount Calvary. This feast is kept on September 14th.

THE SUPERSCRIPTION.

Above the head of the dying Saviour was written I.N.R.I., which are the initials of Iesus Nazarenus Rex Iudaeorum ("Jesus of Nazareth, king of the Jews"). This "triumphal title" of Christ was sometimes used as a charm.

According to the legend of the Invention of the Cross it is recorded that St. Helena found three crosses and on the centre one was still preserved the original superscription I.N.R.I. It was, therefore, by this triumphal title, according to this legend, that the true cross was identified.

The Legend of the Cross is fully and ably treated by the Rev. S. Baring-Gould in his *Myths of the Middle Ages*.

THE CRUCIFIX.

"As the altar is an emblem of Mount Calvary, a cross supporting the figure of the dead Christ is erected in the centre of it, to call to remembrance that it was Jesus crucified who paid the ransom of our sins," etc. (Rock's *Hierurgia*). It was in the sixth century that the figure was added, and the Cross became a Crucifix.

By the seventh century the crucifix was an object of adoration in all the churches of the East, in compliance with the teachings of John of Damascus.

On the crucifix, however, the superscription above the head is not I.N.R.I. but what is called the HOLY

CYPHER or SACRED MONOGRAM, I.H.S., which is commonly thought to signify "Jesus, Saviour of Men" (Iesus Hominum Salvator).* This, however, is a misreading The I.H.S. were not originally the Latin characters; they were at first I.H.C. (the last letter being another form of sigma Σ) the first three letters in the name JESus, and the line over the middle letter indicating that it is a contraction. This middle character should not be taken for a capital H; it is the Greek long E. Sometimes the sacred monogram is written J.H.S., which has been corrupted into "Gis" (with the "g" soft); and thus Shakespeare makes Ophelia say:—

By Gis and by St. Charity.

Ignatius Loyola is sometimes depicted in art with the monogram I.H.S. on his breast—a most appropriate ensign for the founder of the order of JESUITS.

During the MASS OF THE PRESANCTIFIED on Good Friday, the Crucifix, which has been veiled for some days previous, is taken down from the altar and uncovered. The celebrant then places the cross on the ground, and, after taking off his shoes, kisses the feet of the image of Christ. The ceremony of kissing the feet is then performed by all who are present. This is called the ADORATION OF THE CROSS.

6.—THE SIGN OF THE CROSS.

As a symbol the Cross typifies the Christian life spent in conflict with evil. The cross, after the crucifixion, at once became the emblem or ensign of the followers of the Christian faith; although, as a matter of historical accuracy, the cross had been used emblematically before the Christian era.

* Or sometimes it is understood in English to stand for Jesus, Heavenly Saviour.

Among the early Christians, although the cross was at that time regarded as an instrument of infamous punishment, the figure of the cross was in course of time assumed by them to show that they gloried in being Christ's followers, notwithstanding the infamy which had been attempted to be thrown upon Him by the manner of His execution.

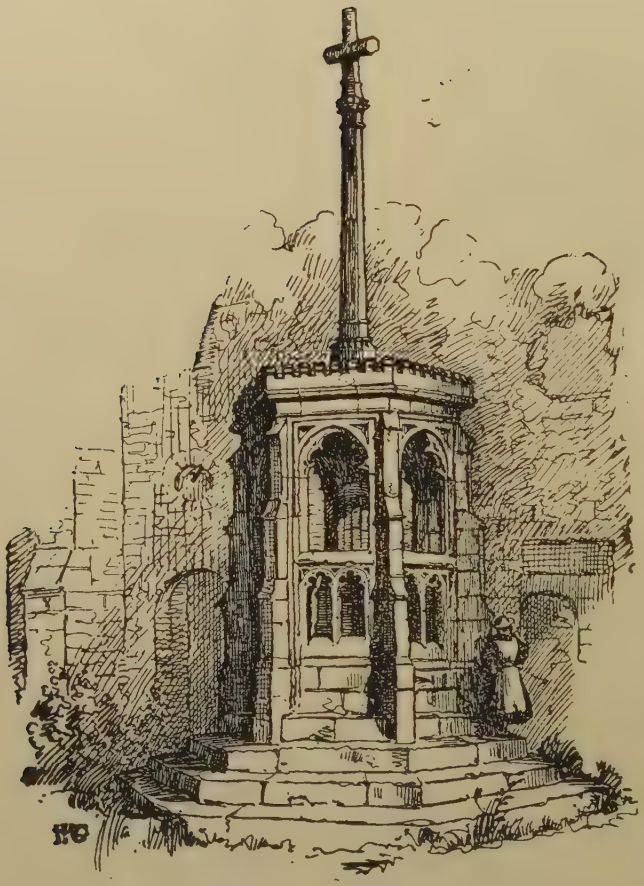
The custom of making the sign of the cross in memory of Jesus may be traced to the third century. As a mark set upon Christian memorial food it lingers to this day on the Hot Cross Bun of Good Friday—the most popular symbol of the Roman Catholic religion in England which the Reformation has left to us.

The custom of eating HOT CROSS BUNS on Good Friday is well known. With the sign of the Cross upon it the bread is, of course, consecrated; it will never grow mouldy, will ward off witches, cure diarrhœa, prevent the house catching fire, and work many other wonders. Poor Robin's Almanack (1733) says:—

> Good Friday comes this month; the old woman runs
> With one or two a penny hot cross buns,
> Whose virtue is, if you believe what's said,
> They'll not grow mouldy like the common bread.

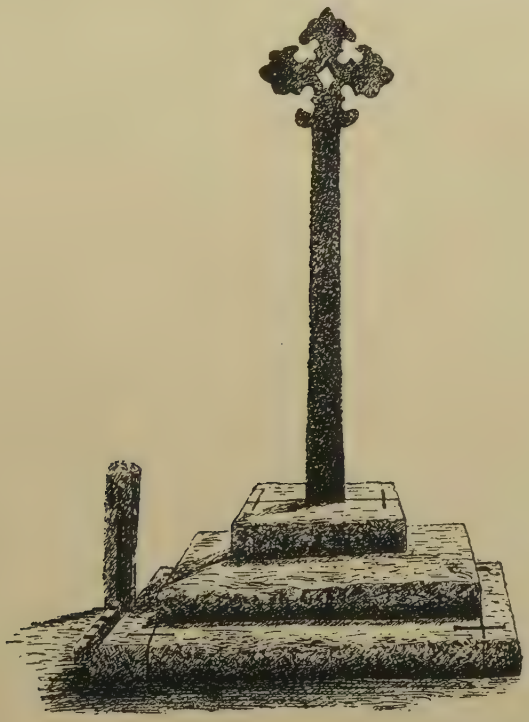
To make the sign of the cross is thought by Catholics to be a DEFENCE AGAINST EVIL SPIRITS, evil influences. They cross themselves with holy water. Protestants also use the sign of the cross, which is made with the water on the forehead of the person baptised.

Spelman says, "So superstitiously did those (ancient) times think of the crosse that they held all things sanctified that bare the signe of it, and therefore used it religiously in their charters. Kings and nobles used to put a cross in the centres of their signatures." And from that practice may be adduced the existing custom whereby illiterates substitute A CROSS FOR THEIR SIGNATURES.



A Preaching Cross at Hereford.

There never existed a sign which has been so often repeated in works of art. Take ARCHITECTURE. As the early Christians painted a cross upon the doors of their houses, so in time Christian churches came to be built on a CRUCIFORM PLAN. In some churches the apsidal chancel end is not in line with the axis of the



A Wayside Cross.

nave, but is inclined to one side; this is to coincide with the inclination of the dead Christ's head to one side.

In architecture again, not only are churches built with transepts across, in a cruciform manner, but crosses in various forms are erected vertically. For instance:—

(1). MARKET CROSSES—To inspire traders with a sense of honesty in all their dealings; and to remind them that "thieves died on the cross."

(2). CHURCHYARD CROSSES—Set up as the symbol of life in death, of hope in despair, of love in loneliness. The crucifix was the symbol of a dead, the cross of a risen Saviour.

(3). WAYSIDE CROSSES—Set up as boundary marks for refugees to know their distance from sanctuary; for penitents to weep at ("WEEPING CROSSES"); and for Rogation processions to stop at.

A Calvary Cross.

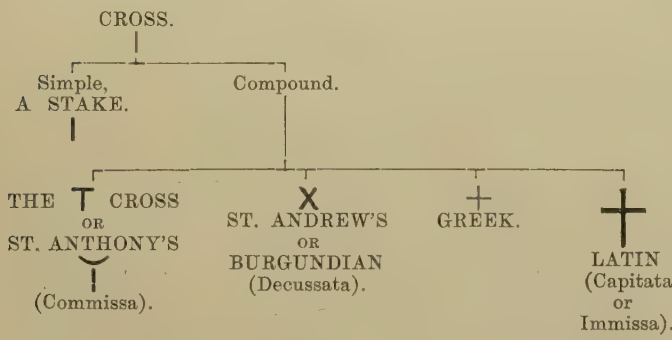
In course of time some crosses ceased to be crosses in actual form. For instance, boundary and terminal crosses were not always "CALVARY CROSSES" with arms and surmounting three steps (said to represent the three Graces, Faith, Hope, and Charity); as often as not they were mere pillars, or vertical monuments carrying a certain amount of ornamentation. Still they were always "crosses" in name.

In ECCLESIASTICAL DRESS AND ORNAMENT there are nine different kinds of Crosses in common use. As catalogued by Pugin they are—the Altar Cross; the Processional Cross; Roods on Lofts (the Virgin and St. John being invariably present, one on each side of the cross); Reliquary Crosses; Consecration Crosses, as on walls of sacred edifices, generally twelve in number;

Marking Crosses placed on church linen, banners, etc.; Pectoral Crosses worn by bishops on their breasts, and suspended from the neck by chains; Spire Crosses; and Crosses Pendant over altars. Pectoral Crosses often contained relics.

With regard to the use of the Processional Cross an interesting fact is recorded by Marco Polo. Kublai Kaan, although he favoured the Christian community in his dominions, would not permit them to carry the Cross before them "because on it was scourged and put to death a person so great and exalted as Christ."

Dean Farrar gives a tabular illustration of the different forms assumed by the Cross, as if tracing its development, as it were:—



The Papal Cross has three transverse bars. The Greek Cross, or Ch. is the initial letter in Christ's name. St. Anthony's Cross is the Tau or Greek T cross.

It was on the 27th of October, in the year 312, that the Cross of Christ first entered upon its military career. This was when Constantine, under the protection of the Cross, destroyed Maxentius, and made his triumphal entry into Rome as a professed Christian ruler. He had been admonished in a dream to paint that heavenly sign upon his soldiers' shields—HOC SIGNO VICTOR ERIS ("Under this banner thou shalt be victorious")—he

had obeyed and was triumphant. Then for the first time Christianity became the religion of the state.

Or another version of the legend says that while on his march to Rome Constantine saw a luminous cross in the sky, the peculiar shape of which (now known as CONSTANTINE'S CROSS) gave him ΧΡιστος the Monogram of Christ. The more ingenious decipher from it a

Christ's Monogram in a Wreath of Victory.

motto also—VINCES IN HOC ("By this Conquer"). And then followed the vision and the divine command, the night before the battle of Saxa Rubra.

About twenty years afterwards reigned JULIAN THE APOSTATE, so called because he forsook the Christian faith and returned to Paganism. Happily his successor, the Emperor Jovian, repealed all the disqualifying laws made against the Christians, and so averted a conflict between the two religions.

Here, then, had occurred the great world's conflict between the idea of a God-Man, which is the underlying principle of Christianity, and the idea of a Man-God, which, roughly speaking, is the idea of Paganism. The adoption by Constantine the Great of Christianity as the official religion of the Roman Empire, was the death blow to Paganism. Paganism smouldered in the provincial towns for a long time, and still longer in the open country, till it found its last champion in Julian the Apostate, who temporarily revived the Olympian worship.

In HERALDRY, says Ruskin, the twelve forms of ordinary, or first colour divisions of the shield, "represent

symbolically the establishment, defence, and exaltation of the Knight's house by his Christian courage; and are in this symbolism different from all other military bearings. They are throughout essentially founded on the QUARTERING, or division of the field into four spaces, by the sign of the cross; and the history of the chivalry of Europe is absolutely that of the connection of domestic honour with Christian faith, and of the exaltation of these two sentiments into the highest enthusiasm by cultivated imagination."

In Heraldry a great variety of crosses are emblazoned; one of the best known is the MALTESE CROSS of eight points which was the cognizance of the Knights Templars and Hospitallers.

The GREEK CROSS has its arms at right angles and all of the same length.

The LATIN CROSS has one arm longer than the other three.

ST. ANDREW'S CROSS has arms of equal length but in saltire and not at right angles.

The Cross as an heraldic charge upon a shield appears in too great a diversity of form for them to be enumerated here; but all of them (as did also the science of Heraldry itself) took their rise as marks of honourable distinction at the time of the CRUSADES—"the wars of the Cross."

As a BADGE the Cross was worn as a mark of distinction by the Crusaders. The sacred emblem was commonly sewn upon the garment at the shoulder. According to Ducange, the French historian, in the First Crusade all the "soldiers of Christ" wore *red;* in the Third the French alone preserved that colour, while *green* was adopted by the Flemings, and *white* by the English. But it is well known that in England the favourite colour was always *red.* In 1259 the Knights of Malta were authorised to wear in camp a corpra vest or coat of arms bearing a *white cross on a red field.* Cus-

sans' *Heraldry* says, "the English had a *white cross* sewn or embroidered on the right shoulder of their surcoats; the French were distinguished in a similar manner by a *red Cross*; the Flemings adopted a *green Cross*; and the Crusaders from the Roman States bore *two keys in saltire.*' Besides these national distinctions there were the personal arms assumed by the Crusaders.

For instance; a soldier of whatever rank, who, fighting under the BANNER OF THE CROSS, slew an infidel, was declared a noble; as such he was permitted to assume a device as a memento of the gallant exploit. Hence arose such heraldic charges as Passion-nails; Paschal lambs; Saracens' heads; Palmers' staves, and Escallop-shells (with which pilgrims begged their way); Crescents, Scimitars, and Bezants (gold coins) borrowed from Byzantium; to say nothing of Dragons, Griffins, Wyverns, Cockatrices, and other fabulous beasts which the Crusaders copied from the fertile imaginings of the oriental warriors they had to fight against.

In ecclesiastical ornament, the CROSS FLORIATED is specially significant of our Lord's triumph and glory.

REVERENCE FOR THE SIGN of the cross has been carried to an extraordinary extent. In the Canary Islands the Banana is never cut with a knife because it exhibits a representation of the crucifixion in its markings. Sir John Maundeville tells a quaint tale of Egypt, where "are found long apples in their season, which they call apples of Paradise; and they are very sweet and of good savour. And though you cut them in ever so many slices or parts, across or end-wise, you will always find in the middle the figure of the holy cross. But they will rot within eight days, for which reason they cannot be carried into far countries. They have great leaves, a foot and a half long, and proportionately broad. They find there also the apple-tree of Adam, the fruit of which has a bite on one side."

7.—Emblems of the Passion.

The emblems of the PASSION in Mediæval times were somewhat numerous. One series in the fifteenth century gave the following:—

The Emblems of the Passion.

From Title Page to *Life of Giovanni Pico della Mirandola (Phœnix of the Wits)*, by his Nephew, translated by Sir Thos. More, and published by Wynkyn de Worde.

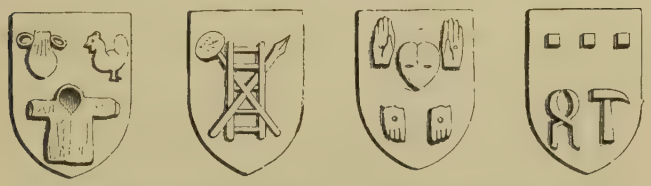
(1). Two heads representing Judas kissing his Master, the head of the Saviour being surrounded by a cruciform nimbus.

(2). The Reed, drawn as a bulrush, with flag leaves crossed by a Mace.
(3). The Lantern.
(4). Christ blindfolded; represented as a thin muslin bandage over the eyes, which are seen through it, wide open, as if the sight were unaffected by the bandage.
(5). Two Hands issuing from the dexter side as if Buffeting; one from the sinister, as if pulling a beard or lock of hair.
(6). The Spear of Longinus, with drops of blood and water trickling from it, crossed by the Reed and Sponge.
(7). The Cock that warned Peter.
(8). The Crown of Thorns.
(9). The Cross.
(10). The Falchion of St. Peter, crossed by another Mace. (These Maces are depicted with round knobs having spikes, and evidently refer to the "weapons" mentioned in St. John xviii., 3).
(11). The Seamless Vest.
(12). The Hammer, between two Nails only.
(13). The Purse of Judas, overflowing with Money (represented as a merchant's gypciere); or thirty pieces of Silver.
(14). The Ladder.
(15). Two Scourges, or flagelli, in saltire.
(16). The Sacred Monogram, I.H.S.
(17). The Five Wounds.
(18). St. Veronica, with the Napkin outspread, impressed with the sacred head.
(19). An impudent, repulsive Head in the act of Spitting.
(20). The lower portion of the Pillar, twined with cord.

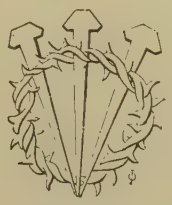
Only five emblems of the Passion are offered for con-

templation by the Roman Church in its Lenten Friday Prayers; viz.:—

(1). The Holy Crown of Thorns.
(2). The Spear and Nails.
(3). The Holy Winding Sheet.
(4). The Five Sacred Wounds.
(5). The Most Precious Blood.



From Poppy-heads in Chapel of Cumnor Church, Berks.



Emblems of the Passion. From Stained Glass.

In allegorical paintings the Archangel Michael, as "Bannerer of Heaven" bears aloft the cross, while the six other Archangels carry other instruments of the Passion.

The PASSION FLOWER is said to derive its name from the supposed resemblance of its parts to some of the emblems of Christ's Passion. Indeed, very little effort of the imagination will trace upon its bloom markings not at all bad representations of the Cross, the Crown of Thorns, the Nails, and the Hammer.

In Mexico it is called the Flower of the Five Wounds.

The Passion Flower was largely in evidence on Passion Sunday.

The Passion Flower long has blow'd
To betoken us signs of the Holy Rood.

Closely scrutinised, the flower may be made to yield a number of emblems. Thus the superstition of former times saw in the five anthers of the Passion Flower a resemblance to the five wounds; in the triple style were seen the three nails—one for each hand and the other for the crossed feet; in the central receptacle could be detected the pillar of the cross. In the filaments was seen a representation of the crown of thorns on the head; while the calyx was supposed to resemble the nimbus or glory with which the sacred head was surrounded.

In Brewer's handy work of reference, *Phrase and Fable*, this conception of the Passion Flower's symbolism is very much elaborated; as thus:—

The Leaf symbolises the Spear.
„ Five Anthers symbolise the Five Wounds.
„ Tendrils symbolise the Cords or Whips.
„ Column of the ovary symbolises the Pillar of the Cross.
„ Stamens symbolise the Hammers.
„ Three Styles symbolise the Three Nails.
„ Fleshy Threads within the Flowers symbolise the Crown of Thorn.
„ Calyx symbolises the Glory or Nimbus.
„ White tint symbolises Purity.
„ Blue tint symbolises Heaven.

The Passion Flower keeps open three days, corresponding with the three days Christ lay in the Tomb.

8.—The Holy Sepulchre.

This is Sir John Maundeville's account:—

"When men come to Jerusalem, their first pilgrimage is to the church of the holy sepulchre, where our Lord was buried, which is without the city on the north side, but it is now enclosed by the town wall. And there is a very fair church, round, and open above, and covered in its circuit

with lead; and on the west side is a fair and high tower for bells; strongly made; and in the middle of the church is a tabernacle, as it were a little house, made with a little low door; and that tabernacle is made in manner of half a compass, right curiously and richly made of gold and other rich colours.

The Two Angels opening the Tomb of Christ.
From a Book of German Legends, 1493.

"And in the right side of that tabernacle is the sepulchre of our Lord; and the tabernacle is eight feet long, and five wide, and eleven in height; and it is not long since the sepulchre was all open, that men might kiss it and touch it. But because pilgrims that came thither laboured to break the stone in pieces or in powder, therefore the sultan has caused a wall to be made round the sepulchre, that no man may touch it.

"In the left side of the wall of the tabernacle, about

the height of a man, is a great stone, the magnitude of a man's head, that was of the holy sepulchre; and that stone pilgrims that come thither, kiss. In that tabernacle are no windows; but it is all made light with lamps which hang before the sepulchre. And there is one lamp which hangs before the sepulchre which burns bright; and on Good Friday it goes out of itself, and lights again by itself, at the hour that our Lord rose from the dead. Also, within the church, at the right side, near the choir of the church, is Mount Calvary, where our Lord was placed on the cross. It is a rock of a white colour, a little mixed with red; and the cross was set in a mortise in the same rock; and on that rock dropped the blood from the wounds of our Lord when He was punished on the cross; and that is called Golgotha. And they go up to that Golgotha by steps; and in the place of that mortise Adam's head was found, after Noah's flood, in token that the sins of Adam should be redeemed in that same place. And upon that rock Abraham made a sacrifice to our Lord.

"And there is an altar, before which lie Godfrey de Boulogne and Baldwin, and other Christian Kings of Jerusalem; and near where our Lord was sacrificed is this, written in Greek.—'God our king, before the worlds, hath wrought salvation in the midst of the earth.'

"And also on the rock where the cross was set is written, within the rock, these words—'What thou seest, is the ground of all the faith of this world.' And you shall understand that when our Lord was placed on the cross He was thirty-three years and three months old."

The sepulchre was in the garden of Joseph of Arimathea; it was hewn out of the rock—it was a rich man's grave. On its site the Rotunda of the Holy Sepulchre now stands.

The lamp to which reference has been made, was over the place where the head of Christ had lain; it was supposed to burn day and night, in a miraculous manner,

without human attention for ever. MARCO POLO records that he carried some of this precious oil as a rare gift to present to the Great Kaan.

In ECCLESIOLOGY the name SEPULCHRE is given to the place where the Blessed Sacrament is reserved from the Good Friday to the Easter Sunday. In some old parish churches, where these Sepulchres were permanent structures, they may still be seen in Protestant England.

"HE DESCENDED INTO HELL."

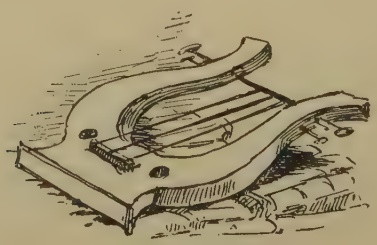
Christ descended into Limbus, that is, into the outer circle or border of Hell, for the purpose of delivering the souls of the righteous; but whether all, or only a portion of them, is a point in dispute. LIMBUS is the place of the souls of the Patriarchs and Prophets, and where abided the souls of all the just who died before Christ; and is distinct from PURGATORY, the abode of baptised souls.

From legendary lore it may be learnt that SIMEON, who had once taken the Infant Jesus in his aged arms, had two sons, one named Charinus, and the other Lenthius. These two being dead and buried, were amongst those saints who rose when the graves had opened at the crucifixion. Then having been baptised in Jordan, they were allowed to relate their own experiences of the mysteries of the nether world. They told how a sudden glorious light had illumined the depths of Hell whereat Adam and all the Patriarchs and Prophets had rejoiced at the light which had arisen in the valley of the shadow of death; at once comprehending the nature of this day-spring from on high which visited them. On the other hand, Satan, the Captain of Death, boasted to the Prince of Hell that he was about to bring down Him who was hanging on the Cross, and to make Him subject to them both—that is, Death and Hell. At this, however, the

Prince of Hell was in consternation, bringing to mind how He had robbed him of Lazarus after he had lain four days in the grave. While the altercation between the two was proceeding, the gates of hell were uplifted, and the KING OF GLORY entered, with great might, majesty, and glory. Then the whole infernal regions rang with lamentations for the loss of those advantages they had acquired from the eating of the forbidden tree, and the loss of Paradise. And Christ saluting Adam, royal David, and all the saints down to Malachi, they all ascended together in triumph from hell. Thus was Hell despoiled, and the sharpness of Death overcome, by the triumph of the Cross.

The "hell" of the foregoing is known as LIMBUS PATRUM, the half-way between earth and heaven, in which the pre-gospel saints awaited the Messiah. There is a LIMBUS PUERORUM, or Child's Paradise for young children who have died before they became responsible for their actions. Or, as it is said, unbaptised infants and good heathens go to LIMBO. The word Limbo is used as a slang term for a receptacle of waste.

There is also a Limbus of Fools (limbus fatuorum) or FOOL'S PARADISE, as fools are not responsible for their works; therefore they cannot be punished in Purgatory, or received into Heaven.



Chapter VII.

THE RESURRECTION AND ASCENSION.

I.—The Resurrection.

AT the Entombment, legendary art shows the three Maries at the sepulchre with myrrh and spices. Mrs. Jameson's work makes the striking comment upon this, that "woman was last at the Cross and first at the Tomb—in a position here morally reversed to that she assumed in the Garden

The Resurrection.
From Sculpture in the Bridge Chapel, Wakefield.

of Eden." "The women carried to man the proofs of the resurrection, as they once had carried the counsel of destruction."

Gabriel is the angel who sits at the open tomb.

The military guards had become as dead men through fear; they afterwards confessed they were convinced of Christ's divinity from what they had witnessed at the Tomb.

The MYSTERY OF THE RESURRECTION was enacted, in the religious mimicry of the Roman Catholic Church, by three priests robed and with heads muffled to personate the three Maries, encountering at the tomb a chorister boy holding a palm leaf, to personate the angel who announced that the Saviour had risen.

The office of Christ as the Redeemer of the World is typified by the figure of the Lamb, emblem of innocence and meekness. Christ, like the Paschal lamb, was the sacrifice without spot or blemish (*Rev.* v.).

The risen Saviour may hold a Banner or a Standard in his hand; this is the sign of victory over sin and death. It is the Flag of Victory which identifies the RISEN SAVIOUR.

From the animal world also we get the Pelican, tearing open its breast to feed her young with her own blood—strikingly apposite as a symbol of redemption through the blood of Christ.

The Peacock, in symbolism, is taken as a type of Christ's Immortality. This was because there existed a

Peacock, Symbol of the Resurrection.

firm belief that the flesh of this bird was incorruptible. The Phœnix is a type of the Resurrection, as according to tradition, it rose again from its own ashes.

Jonah in the Fish's belly is sometimes used pictorially to typify the Resurrection.

The Resurrection is typified among the plants by the Rose of Jericho. This is a cruciform plant which grows in the arid wastes of Palestine and Arabia. It possesses the curious property of recovering its original form, however dry it may be, upon immersion in water. From this circumstance the Rose of Jericho has been taken to signify the resurrection.

Paintings of the Saviour revisiting the earth after His Resurrection depict Him in a raiment of White, as symbolical of life and light; or in Violet, indicative of passion and suffering.

The Resurrection of Christ is celebrated at Easter, a period of festivity and rejoicing after the fasting and solemnities of Lent and Passion Week. The word Easter is connected with East, the point of the RISING SUN, and the feast of Easter is fixed at the commencement of Spring, the season of RETURNING LIFE in nature.

The GREAT VIGIL of the Christian year was that of Easter Eve. It was kept not only in severe fasting but with every solemnity and sign of sorrow. All fires were let out; and when a fresh light was brought to the hearth which had been allowed to go quite cold, it was obtained from the Paschal taper in church. (See "Agnus Dei," p. 69).

On Easter Day, according to common belief, the Sun danced.

It is an Easter custom to make presents of Easter eggs, or Pasch eggs, which are coloured red in allusion to the blood shed at the redemption. The eggs themselves symbolise the resurrection; also the creation, or rather, the re-creation of Springtide.

An old Easter custom was heaving. On Easter Monday the men "heaved" the women; on Easter Tuesday the women "heaved" the men; in each case a forfeit was demanded. It is easy to see that these "heaving days," as they were called, had allusion to the "rising" of the Saviour.

The Sunday next after Easter has been called Low Sunday because it is at the bottom of the Easter which it closes. (See also "English Calendar" for another reason, there given—p. 273).

The Resurrection of the Body.
From a work by Savonarola, Florence, 1495.

Of Christ's re-appearances on Earth between the Resurrection and the Ascension, St. Augustine reckons ten:—(1) The appearance to Mary Magdalen; (2) to the two Maries; (3) to Peter; (4) to the disciples going to Emmaus; (5) to the Apostles at Jerusalem, without Thomas; (6) to the same, with Thomas; (7) to Peter and others at the Sea of Tiberias; (8) at the mountain in Galilee; (9) to the eleven at meat; and (10) at the Ascension.

Those numbered (6) and (9) may be identical.

At the appearance to Mary Magdalen there is the eloquent interchange between the two, "Mary"—"Master"

Christ's appearance to the Disciples.

—salutations full of deep significance. On the solemn caution, "Touch me not" (Noli me tangere), Mrs. Jame-

Christ's appearance at the Sea of Tiberias.

son explains it to mean that He had put on Immortality; that He had passed the gates of death, while she was still on our side of them.

There is a legend to the effect that immediately before Christ appeared to Mary Magdalen, He also paid a visit to His Mother. The Madonna sat alone in her chamber, reading the Prophets, and hopefully awaiting the fulfilment of the divine promise. Suddenly there burst upon her solitude a glorious company of angels waving palms, and joyfully singing the TRIUMPHAL EASTER HYMN:—

Regina Cæli, lætare, Alleluia.

Then appeared Christ Himself, partly clothed in a garment of pure white, and bearing in His left hand the victorious Standard of the Cross. The risen Christ was accompanied by Patriarchs, Prophets, and all the long imprisoned spirits newly released from Hades. All these saluted the Virgin, knelt before her, and offered thanks to her through whom the deliverance of man had come. Yet, withal, Mary had not felt truly comforted until she had heard the voice of her Son. When Christ, raising His hand in benediction, saluted her, then she was instantly comforted. She dried her tears, knelt before Him, and poured forth her heart in thanks that He had prevailed against Death and Hell, and brought redemption to all mankind.

According to an early Christian legend, it was the Archangel Uriel, and not Christ in person, who accompanied the two disciples to Emmaus. Or, if it were Christ, He was in the garb of a Pilgrim. The supper at Emmaus is considered a type of the Sacrament of the Last Supper.

The Incredulity of Thomas Didymus, who doubted Christ's appearance to the other disciples (as related in John xx.) has given rise to a tradition connected with the Virgin, very similar in its incident and purport. It is related that Thomas was also absent when the Madonna

ascended in sight of the other Apostles (ante p. 38). On his return three days later he resolutely declined to accept the story of her miraculous translation. He went so far as to demand that her tomb should be opened. When

Incredulity of Thomas.
From a mural painting in St. Alban's Abbey.

it was found empty the confusion of doubting Thomas was so distressful to witness that the Blessed Virgin took pity on his want of faith, and let down her GIRDLE for his hands to feel as a tangible proof of her ascension. The girdle is preserved in the cathedral of Pistoia. (See ante p. 39).

At the appearance of Christ near the Sea of Tiberias, when He partook of food with His disciples, the broiled Fish is supposed to have indicated his Passion.

The fish fried
Was Christ that died.

2.—THE ASCENSION.

At the Ascension of Christ the Blessed Virgin was present with the Apostles. It was accounted one of the seven, and the last, of her great Sorrows, to be left behind on earth.

Tradition has it that footprints of the sacred feet were left on the summit of the Mount of Olives, where the Saviour last touched the earth. Pilgrimages, relic hunters, and nothing else could obliterate the holy spot from the eyes of men. When the Empress Helena built a church over the place, the paving stones were flung up in the faces of the masons as fast as they attempted to lay them on this sacred spot. So the CHURCH WAS BUILT ROUND these blessed memorials; and an opening was also left in the roof, through which the body of Christ was supposed to have ascended.

Ascension Day, called also Holy Thursday, is forty days after Easter Day, and ten before Pentecost.

The old custom of Beating the Bounds was observed on this festival. The clergy, parish officials, and a following that included most of the boys of the parish perambulated the boundaries of the parish; at certain points the boys struck the boundary marks with wands,

or they were pitched into a boundary brook, or were bumped against a boundary stone; or something of the

The appearance of the Angel after the Ascension.

kind was practised to make them remember the parish limits when they grew up—before the days of maps a useful piece of knowledge for a parishioner.

The ancient practice of Well-dressing was usually celebrated on Ascension Day. All springs, pools, and reservoirs of water were then blessed; well-heads in thousands of villages were on that day florally decorated with more or less lavishness.

It is an old superstition in Staffordshire and other parts of England, that the Hawthorn acts as a charm against thunder-storms. If a branch of Hawthorn be gathered on Holy Thursday, and kept in the house, such house will never be struck by lightning, because *mirabile dictu*,

> Under a thorn
> Our Saviour was born.

Compare this legend of the Thorn, however, with that contained in the legend of the Crown of Thorns.

The Vervain (verbena) is called the Holy Herb.

> Hail to thee, Holy Herb
> Growing on the ground;
> On the Mount of Olivet
> First wert thou found.
> Thou art good for many an ill
> And healest many a wound;
> In the name of sweet Jesus
> I lift thee from the ground.

The word "lift" in the last line is used probably in allusion to the Ascension.

In the adjacent counties, Salop and Stafford, it was an old belief that certain birds, particularly Crows and Rooks, never retired to their nest on Ascension Day, but always perched on the boughs, doing nothing but holding solemn conclave, as if assembled in a religious service.

A more widely spread superstition was that if an egg, which had been laid on Ascension Day, was hung up in

the roof of a house, it would preserve the inmates "from all hurts."

Then comes the day when Christ ascended
To his father's seate
Which day they also celebrate,
With store of drinke and meate.

The three days preceding Holy Thursday are called ROGATION DAYS, or days of supplication, when clergy and people went in procession, singing litanies for the crops which where then at a critical stage of their growth, and the gospel was read under the Gospel trees. This season is called PROCESSION-WEEK, or GANG-WEEK, from these religious processions; or it is CROSS-WEEK, from the frequency with which the processional cross was used. Yet another name was GRASS-WEEK, owing to the appetite being restricted to salads and greens.

Part II. Church Lore.

Chapter VIII.

PENTECOSTAL TIMES.

1.—Death of Judas.

THE remorseful Judas is said by Gerarde to have hanged himself on the Wild Carob tree; but a more common belief makes it the Elder. Maundeville says that this "Eldre" stood in the vicinity of Mount Sion; Shakespeare in *Love's Labour Lost* says Judas was hanged on an Elder; and Piers Plowman, in his Vision, also alludes to the same belief:—

> Judas, he japed
> With Jewen silver,
> And sithen on an Eller
> Hanged himselve.

Judas tree is a corruption of kuamos tree, the leguminous or bean tree, which vague tradition has named as the one on which Judas expiated his treachery.

Judas's stupendous act of treachery meets with poetical justice in the short space of time between the offence and the expiation of it. For does not the rope, on which he relies to hang himself, betray him, and let him fall headlong?

This inflicts two kinds of death upon Judas; the first, that of greatest ignominy, hanging; and secondly, that of bursting asunder, and so prevents his last breath being exhaled through the same lips that had kissed Christ.

In English lore it is always the Elder which is named as the gibbet of Judas; to give weight to this opinion a common Fungus, a kind of Toadstool, which is often found growing on old Elders is vulgarly known as Judas' Ear. (Possibly there is some confusion of ideas here; the ear-shaped Fungus should, perhaps, not be identified with Judas at all, but when called Jew's Ear with the servant of the High Priest, whose ear was cut off by the sword of the impetuous Peter). Bohemian legendary lore has selected the Willow as the tree upon which Judas hanged himself; ever since which event this tree has been allowed by the Devil to exercise a peculiar attraction for suicides. According to the Russian peasantry it was the Aspen on which Judas expiated his awful crime; its trembling they account for by saying that the haughty Aspen was cursed by Christ because it refused Him homage when all the other trees of the forest made obeisance to Him.

Because of the Elder's legendary connection with Judas, it was a Staffordshire superstition that a garden would flourish better if it had not a single Elder-bush in it. On the other hand, it was regarded as an invitation to bad luck to burn an Elder-tree, which was admitted to be a safe-guard against witchcraft.

2.—Successor to Judas.

Matthias was the one chosen to fill the vacancy in the Apostleship caused by the fall of Judas. Tradition says he was not elected by lot, as the term is commonly understood, but that he was designated as the chosen one by a beam of divine splendour which was directed towards him from above.

3.—The Pentecostal Gift.

According to tradition the Madonna was present on the day of Pentecost when the Holy Ghost descended. She was occupying the chief seat in the assembly as the Queen and Mother of the Apostles (Regina et Mater Apostolorum). In art she has been represented as holding

The Trinity: Creator, Redeemer, and Sanctifier.

From Mediæval Embroidery (fifteenth century), Hardwick Hall, co. Derby, apparently Hoods and Orphreys of Copes, originally used as coverings for the Altar rails in the Chapel, probably spoils] from a Monastic house.

in her hand the Book of Wisdom (as the Mater Sapientiæ); it was she who sang on this occasion the Veni, Sancte Spiritus.

The hymn of the Roman Breviary which is specially used at Pentecost, called "Veni Creator Spiritus," has been attributed to Charlemagne and also to Gregory I.

The descent of the Holy Ghost took place at Pentecost; in the Christian Church the commemoration of the event is now called the festival of WHITSUNTIDE. The etymology of this name is very doubtful. Generally, the origin is said to be in White Sunday. It is believed that in the primitive church the newly baptised wore white robes from Easter to Pentecost; or at least that the catecumens were white robed on this particular day.

Another derivation is from Wit, *i.e.*, wisdom, because the Apostles were filled with wisdom on this occasion.

> This day Wit-sonday is cald
> For wisdom and wit serene fald
> Was zonen to the Apostles as this day.

Anciently, the coming down of the Holy Ghost was enacted in the churches before the congregations. From a hole in the roof, somewhere about the midst, a white pigeon was allowed to fly down. After that (perhaps because the outward form assumed on the day of Pentecost was not that of a dove, but cloven tongues of fire) a censer was let down from the same place, and swung on a long chain till it nearly reached the western door on one side, and to the choir steps on the other, censing the whole company in the church.

Thus we get the allusion in "The Ship of Fools":—

> On Whitsuntide whyte pigeons tame
> In strings from heaven fly;
> And one, that framed is of wood,
> Still hangeth in the sky.
> Thou seest how they with idols play
> And teach the people, too.

The Dove is used as a symbol of the Holy Ghost, and sometimes of the twelve Apostles, but never of Christ.

A quaint Low German fourteenth century account of the East, says that in India, when the Christians there ordain a priest, the bishop sears him with a hot iron, from the forehead to the nose. The scar is a token that the Holy Ghost came upon the Apostles with fire.

In Panama is found growing what the Spaniards call the "Flower of the Holy Ghost," and which the native Indians worship. It is a flower of pure white, right in the heart of which is a perfect image of a dove, with drooping wings, snowy breast, gold-tinted head, and crimson beak. It is a "sacred orchid," and gives off a perfume no perfumer could hope to imitate.

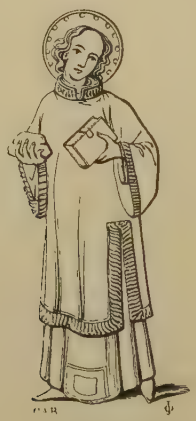
Chapter IX.

MARTYRS AND APOSTLES.

I.—St. Stephen.

STEPHEN is the protomartyr, the first, after Christ Himself, to suffer for the Christian cause; the first of the "noble army of martyrs."

Tradition says that the body of St. Stephen was lost for four hundred years, till its hiding place was at last revealed to Lucian, a priest of Palestine. To this priest Gamaliel appeared in a vision, and three times repeated the same message. It was to the effect that



St. Stephen.

Gamaliel himself had buried the mutilated body of Stephen in his own sepulchre, where lay also the body of Nicodemus and other saints. The priest communicated his dream to his friends; a search was made in the spot indicated; and surely enough the body of the saint was found. The holiness of the relics was instantly proved by the miracles they performed. These relics

were deposited in Sion Church at Jerusalem. Afterwards they were transferred to Constantinople by the younger Theodosius, and ultimately carried to Rome by order of pope Pelagius. Here they were placed in the same tomb as St. Laurence, whose body courteously moved aside to give St. Stephen the place of honour on the right.

In graphic art St. Stephen may occasionally be represented as holding a book. As a rule the Book is typical of the Evangelists, but in the case of Stephen the use of this symbol is exceptional—it is here intended to represent the Old Testament, and not the Gospel.

St. Stephen being the protomartyr, or the first after Christ Himself to suffer for the faith, has been accorded the honour of having the celebration of his day fixed first immediately after Christ's Day—namely, on December 26th.

A popular superstition connected with this day was that it was a right and proper thing to sweat horses and then bleed them copiously. The origin of this cannot be explained, but in Barnaby Googe's* translation of Naogeorgus we get the following old rhyme:—

Then followeth St. Stephen's Day, whereon doth every man
His horses jaunt and course abrode, as swiftly as he can.
For this being done upon this day, they say doth do them good
And keeps them from all maladies and sickness through the yeare.
As if that Stephen any time took charge of horses heare.

2.—The Great Persecutions.

During the first three centuries of the era, the early Christian Church suffered persecution at the hands of

* One outcome of the Reformation was the publication in 1570 of "*The Popish Kingdome or Reigne of Antichrist*, written in Latin verse, by Thomas Naogeorgus, and Englished by Barnabe Googe." The work of this Elizabethan writer is particularly valuable for the insight it affords into the religious customs and superstitions of those times.

the pagan authorities in Rome. The Ten Great Persecutions were:—

(1). Under Nero, A.D. 64.
(2). „ Domitian, A.D. 95.
(3). „ Trajan, A.D. 98.
(4). „ Hadrian, A.D. 118.
(5). „ Pertinax, A.D. 202 (chiefly in Egypt).
(6). „ Maximin, A.D. 236.
(7). „ Decius, A.D. 249.
(8). „ Valerian, A.D. 257.
(9). „ Aurelian, A.D. 272.
(10). „ Diocletian, A.D. 302.

3.—The Seven Churches of Asia.

It may be noted how the "holy number," seven, has entered into the history and traditions of the Church. In the former we have the Seven Churches of Asia, in Apostolic times—*Ephesus*, founded by St. Paul; *Smyrna*, of which St. Polycarp (died A.D. 175) was first bishop; *Pergamos*, renowned for its library; *Thyatira*, native place of Lydia; *Sardis*, the backsliding of which was reproved by Christ; *Philadelphia*, whose virtue was much commended; and *Laodicea*, so lukewarm in the faith that a message was sent to it by Christ.

4.—The Four Evangelists.

St. Matthew is supposed to have written his Gospel for the Hebrews; St. Mark for the Romans; St. Luke for the Greeks; and St. John for the whole of mankind.

St. Matthew's work has been called the Gospel of the Incarnation; St. Mark's, that of the Passion; St. Luke's the Gospel of the Resurrection; and St. John's of the Ascension. These ideas are said to be discernible in the four "beasts" which symbolically stand for the Evangelists.

Pictorial art usually represented the four Evangelists as follows:—

St. Matthew—holding a pen, and writing at the dictation of an Angel.

St. Mark—also writing; seated, and crouching at his feet is a Winged Lion, supposed to be symbolic of the resurrection.

St. Matthew.

St. Mark.

St. Luke.

St. Matthew.

St. Mark.

St. Luke.

St. John.

St. John.

The Evangelistic Symbols.

St. Luke—depicted with pen in hand, but not writing; he studies the Scroll before him as if making careful selection of certain passages. This ruminative attitude of mind is well in keeping with the selective nature of the Gospel according to him;

equally happily chosen is the animal standing by him, for it is an Ox gently chewing the cud. The eclectic nature of St. Luke's Gospel could not be more fitly symbolised than by the ruminating Ox.

St. John—the figure fitly chosen for the mystic and sublime Evangelist is that of a beautiful youth rapt in thought, by whom stands an Eagle with outspread wings on the point of soaring to heaven.

Frequently the Evangelists are summarily represented by the respective creatures which are known as the Evangelistic signs, viz.—

For St. Matthew—an Angel, or a Man.
„ St. Mark—a Winged Lion.
„ St. Luke—an Ox.
„ St. John—an Eagle.

More anciently the symbols were:—

For St. Matthew—a man's face.
„ St. Mark—a lion.
„ St. Luke—an ox.
„ St. John—a flying eagle.

in allusion to the four creatures before the Throne of God, as described in the *Book of Revelation*, and also corresponding with the same four which appeared in the vision of the prophet *Ezekiel*.

Irenæus says—"The Lion signifies the royalty of Christ; the Calf his sacerdotal office; the Man's face his incarnation; and the Eagle the grace of the Holy Ghost."

Or, put in yet another way, St. Matthew is shown in human semblance, or as a cherub, because this Evangelist began his Gospel with the human descent of Christ, to insist on his humanity rather than his divine nature. St. Mark is typified by the Lion because he insisted more on the royal dignity of Christ. St. Luke is represented by the Ox, the emblem of sacrifice, because he dwelt upon the priestly office of Christ. As to St. John, the

Eagle shaped LECTERNS in our churches are an ever-present piece of symbolism referring to this Evangelist. Lecterns, or reading desks, from which the Scriptures are usually read in churches, are often carved in the shape of an Eagle. This is said to be at once symbolic of the sublime Evangelist, and of the angel commissioned to carry the "tidings of great joy" throughout the world.

The position* of the Lectern, too, is generally chosen "to the edifying" of the people; for in the economy of the church it is oftenest in front of the chancel or at the south side of it, and surrounded by the seats appropriated to the choir. As one angel alone declared the glad tidings, while an innumerable multitude of the angelic host followed in exulting strains; so one authorised person reads the Gospel of Peace, and is followed by the ravishing melody of the choristers giving praise to God for all the things they have heard.

Reverence for the Holy Evangelists appears not unfrequently in our English folk-rhymes. There is the well-known couplet for evening prayer:—

Matthew, Mark, Luke, and John
Now bless the bed that I lie on.

Similarly invoked are the four Evangels in an old-world charm for a burn. Placing his hand on the injured part, the charmer uses this form of words:—

Matthew, Mark, Luke, and John
Make well the place my hand is on.

Then there is a charm for cramp in the leg:—

The devil is tying a knot in my leg
Mark, Luke, and John unknit it, I beg.

Crosses three we make to ease us
For the Father, Holy Ghost, and Jesus.

* In the old custom of beating the parish bounds, not the least important part of the ceremony was the reading of the Gospel at certain boundary trees, generally oaks, hence called GOSPEL-OAKS. See p. 176.

Although St. Matthew is curiously omitted in this last, perhaps it is his gospel which is deemed so efficacious in the following charm for healing a scald:—

There were three angels come from the west
The one bro't fire, and the other bro't frost;
The other bro't the book of Jesus Christ
In the name of the Father, Son, and Holy Ghost.

St. Matthew comes first in lists of the Evangelists, but among the Apostles he ranks about seventh or eighth. (See "Dispersion of the Apostles."—p. 193; also p. 215).

St. Matthew.

St. Mark was not an Apostle, but was converted after the Ascension by St. Peter, whose disciple and amanuensis he became. It is said that St. Mark's Gospel, written for the Roman converts at Rome, was dictated to him by Peter St. Mark travelled with Paul and Barnabas on their missionary journeys. St. Peter then sent him to preach in Egypt; there he founded the church of Alexandria, after preaching about Lybia and Thebais for twelve years.

It was on the festival of the Egyptian god, Serapis, that the populace were suddenly incited to rise against the saint, charging him with sorcery for the miracles he had performed. The infuriated mob seized him as he was praying; they dragged him along roadways and over rocks, till he was mangled to death. In the meantime, a terrific storm burst over the scene, which overwhelmed the murderers and dispersed them.

The mangled remains of St. Mark received honourable burial at the hands of his Christian followers. His sepulchre in Alexandria was for centuries regarded with reverence, till in 815 the body was carried off by Venetian merchants to be deposited in the noble church in Venice, dedicated to this saint.

St. Mark is the patron saint of VENICE; there his ring has performed miracles in quelling storms and protecting his votaries.

St. Mark was the first bishop of Alexandria. He was succeeded by *St. Anianus*, who was once a cobbler, and whose hand had been so badly injured by an accident with an awl, that he was quite incapacitated until St. Mark healed him. St. Anianus was converted and baptised by his preserver.

St. Luke, like St. Mark, was converted after the Ascension. As a physician he became the patron saint of physicians. He was also a painter; and having portrayed the Virgin, is looked upon as the founder of the school of Christian religious art.

After the martyrdom of Peter and Paul, St. Luke preached in Greece and in Egypt. He is believed to have been crucified with St. Andrew at Patræ.

St. John writing the first words of his Gospel.
From an Illuminated MS., c. 1050.

With regard to the symbolical Ox, a quaint turn of thought in olden England gave rise to the expression "as light as St. Luke's bird." Of course it meant not light at all, but quite the contrary—the bird being in this case an ox.

St. Luke's Day (Oct. 18th) is regarded as a lucky day for lovers.

> St. Luke, St. Luke be kind to me
> In dreams let me my true love see.

St. John the Evangelist is portrayed as young and beautiful, with flowing hair. In paintings and stained glass he is usually made to wear a robe of blue (sapphire) symbolical of his constancy; and over it a mantle of red (ruby) signifying divine love. (See p. 206).

5.—The Twelve Apostles.

In ecclesiastical art the Twelve Apostles are figured as twelve sheep, with Christ in the midst as the Good Shepherd, bearing a lamb in His arms; or more frequently Christ Himself is shown as the Lamb of God, raised on an eminence, and with a cruciform nimbus; at one end of the line of sheep is shown the city of Jerusalem and at the other the city of Bethlehem.

When depicted as men they have dignified countenances, and bear in their hands scrolls, which are supposed to be articles of the Apostles' Creed; and then they are often in this order:—

St. Peter—bearing Keys (of heaven) or a Fish (the Church).

St. Andrew—with the Transverse (or saltire) Cross.

St. James Major—with a Pilgrim's Staff, a Scallop shell, or a Gourd bottle. (He was the patron saint of Pilgrims).

St. John—with a Chalice from which issues a Serpent (the Eagle remains the Evangelistic symbol).

St. Philip—with a tall Pastoral Staff or Crosier surmounted by a cross; or with a Cross in his hand. (He was suspended by the neck to a tall pillar).

St. James Minor—with a Club, or a Fuller's Pole.

St. Thomas—with a Builder's Rule—or with a Spear.

St. Bartholomew—holding a large Knife used for flaying, or a Processional Cross.

St. Matthew—holding a Purse (he was a tax-gatherer); sometimes a Hatchet.

St. Simon—with a Saw (He was sawn asunder).

St. Peter. St. Andrew. St. James Major. St. John. St. Thomas. St. James-the-Less.

St. Philip. St. Bartholomew. St. Matthew. St. Jude. St. Simon. St. Matthias.

The Twelve Apostles.

St. Matthias—with a Lance or Battle-Axe.

St. Jude (or St. Thaddeus) also holds a Cross or a Halberd; sometimes a Club.

Sts. Simon and Matthias are often replaced by the Evangelists, Sts. Mark and Luke; and Jude by St. Paul (whose ensign is a Sword, or sometimes Two Swords); while Judas is always very properly omitted. When it has been necessary to delineate Judas, he is shown wearing a robe of dirty Yellow; this tint in its bad sense signifies jealously, deceit, and inconstancy. The symbol of Judas is a money-bag.

The two Apostles not included in the original twelve whom Christ Himself called, are St. Matthias and St. Paul. St. Matthias succeeded the fallen Judas (see "Election of Matthias"—p. 178); and the conversion of Saul came afterwards—making St. Paul as "one born out of due time" into the Apostleship of Christ.

The Dispersion of the Twelve was arranged by lot; they are depicted as parting affectionately with the Madonna, and taking "neither purse, nor scrip, nor shoes."

The Twelve Martyrdoms are wholly apocryphal and sometimes vary; sometimes five Apostles are set down as crucified, Peter and Philip with their heads downwards. The most commonly accepted versions are:—

Apostle.	*Dispersion.*	*Martyrdom.*
Peter	Antioch	Crucified head downwards.
James the Great	Jerusalem	Beheaded with a Sword.
Philip	Phrygia	Bound to a cross in the form of a T.
John	Ephesus	In a cauldron of Boiling Oil.
Thomas	Parthia	Pierced with a Spear.
Andrew	Scythia	Bound to a Transverse Cross.
Bartholomew	India	Flayed alive.
Matthew	Ethiopia	Slain with a Hatchet or Halberd.
James the Less	Jerusalem	Struck with a Club or Fuller's Pole.
Matthias	—	Head cloven with a Halberd or Axe.
Simon Zelotes	Syria, Mesopotamia, and Persia	Killed with a Sword or a Saw.
Jude	Syria, Mesopotamia, and Persia	Killed with a Club or a Lance.
Paul	—	Beheaded

It will be seen that whatever ensign distinguishes an Apostle, it has some connection with an incident in his life, or more commonly with his death.

6.—St. Peter.

St. Peter's appearances in biblical incident are important and numerous. Although ecclesiastical art has depicted Peter in the act of cutting off the ear of Malchus, it has never painted him in pictures of Christ's crucifixion.

St. Peter, the prince of the Apostles, is usually painted in a robe of yellow (or gold), a tint which in a good sense stands for Faith. Personally, he is commonly delineated as a robust old man, of an undaunted countenance; he is given the broad rustic features befitting a pilot of the Galilean Sea. He has a short curled beard, and a bald head. To the personal appearance of St. Peter belongs the tradition of the priestly TONSURE. This tradition is to the effect that the Gentiles wishing to make Peter an object of derision, took him and shaved his head; but that which was intended as a mark of mockery in a ribald world was adopted as a mark of distinction in the Church of Christ.

The badge of St. Peter is sometimes a Cock, in allusion to the crowing of that chanticleer which compelled Peter to go out and weep bitterly for his denial of Christ. When Peter is distinguished by a Fish there is a double signification in the symbol—Peter's avocation as a fisherman, and his mission as a fisher of men. Sometimes Peter holds a book (the Gospel); and sometimes he is shown with a Cross. Interpreted, in a general sense, these may allude to Christianity—St. Peter is recognised as the first universal bishop of the Christian Church—or the latter may allude more particularly to his own death (*John* xxi., 19).

Peter was the "ROCK" on which Christ's Church was

founded. As founder of the Church of Rome St. Peter is depicted wearing the papal tiara. Most frequently, however, Peter is to be identified by his Keys; if one be of gold and the other of iron, the former is the Key of Heaven and the latter of Hell. St. Peter is the JANITOR

Conferring the Tonsure. From an Ancient Illumination.

OF THE NEW JERUSALEM, the keeper of the gates of Paradise.

The legendary history of St. Peter locates him at Jerusalem, at Antioch, and at Babylon. Then, according to Jerome, he was twenty-five years bishop of Rome.

Simon Magus, after his encounter with Peter

(*Acts* viii.) is said to have flung his divination books into the Dead Sea, to have broken his magician's wand, and to have fled to Rome, where he became a favourite of the emperors Claudian and Nero. Peter in due time followed him to Rome, where two years later he was joined by St. Paul. Simon Magus challenged the two Apostles to a trial of skill in the presence of the emperor and his court. Accepting the challenge, Peter and Paul raised from the dead a youth who was well known, a nephew of Nero; while Magus failed in all similar attempts. To cloak these failures Simon Magus undertook to fly up to heaven in sight of the emperor and his people. So, crowned with laurel, and supported by demons, he launched himself from the top of a high tower; for a time he did succeed in keeping afloat in the air. As soon, however, as Peter fell on his knees and commanded the evil spirits to let go their hold, Simon Magus was instantly precipitated to the earth and dashed to pieces.

After the burning of Rome, Nero accused the Christians of having caused the fire, and so originated the first persecution. As soon as this arose, the converts besought Peter to fly, pleading that his life was necessary to the welfare of the Church. Consenting, Peter fled along the Appian Way, but two miles from the city gates he had a vision of meeting the Saviour coming towards the city. In wonder St. Peter inquired "DOMINE, QUO VADIS?" (Lord, whither goest thou?); to which Christ replied in tones of reproachful sadness, "I go to Rome to be crucified a second time." Then the vision vanished. Interpreting this as an instruction to return, St. Peter re-entered the city, ready to submit to his fate. With St. Paul, he was seized for preaching and baptising the people, and both were thrown into the Mamertine dungeons under the Capitol. Here St. Peter converted the two centurions, Processus and Martinian, and a number of the criminals imprisoned under their charge. But as no water was forthcoming with which to

baptise them, Peter prayed for some, and at once a fountain sprang up in the stone floor of the prison—which fountain is shown to this day.

A few days after their imprisonment, Peter and Paul were condemned to death. The execution of Peter took place in the Circus of Caligula at the foot of the Vatican, where he was crucified between the two goals of the circus track, round which the chariots turned when racing. (Another site fixed by tradition was that of the military camp of the Janiculum, and now marked by a church dedicated to the martyred saint.) Wishful of dying a more painful and ignominious death than his Master, he was, at his own request, crucified head downwards.

ST. PETRONILLA was the lawful daughter of St. Peter. After accompanying her father on several of his journeys, she fell ill in Rome, and was deprived of the use of her limbs. One day the disciples being at meat in the house, asked St. Peter why he who so readily healed the infirmities of others did not heal his own child. The saint's reply was that it was good for her to remain sick; but to prove his power he ordered her to arise and serve the guests. This she at once did; but after the meal she lay down again as helpless as before.

Many years afterwards, Petronilla was restored to perfect health through the fervency of her own prayers. Being very beautiful she was beloved of a young Roman noble, Valerius Flaccus. But her lover being a pagan, Petronilla wished to refuse him. This she hesitated to do in a direct manner, fearing to offend one so powerful as he was; she therefore requested him to return in three days for his answer. She then prayed fervently to be delivered from her great peril; and when Flaccus arrived with great pomp to celebrate the nuptials, he found her dead. The guests who had come to take her to the altar carried her to the grave instead, Flaccus honouring her remains and lamenting her loss. She is said to have died thirty-four years after the death of her father.

Now for the Flower lore connected with the saint. St. Peter's Day is June 29th. "The yellow floure, called the Yellow Cockscombe which floureth now in the fields, is a sign of St. Peter's Day; whereon it is always in fine floure, in order to admonish us of the denial of our Lord by St. Peter; that even he, the prince of the apostles, did fall through feare, and denyed our Lord; so are we, fallible creatures, the more liable to a similar temptation."

This Saint's Day has also its St. Peter's Wort, sometimes the cowslip being so called, perhaps on account of its cluster of blossoms bearing a resemblance to a bunch of keys, the badge of St. Peter.

Or sometimes the Square St. John's Wort is called St. Peter's Wort because it is found in blossom on this saint's festival.

7.—St. Paul.

St. Paul ranks next to St. Peter. St. Paul is generally represented with a sword; if the sword be held aloft it is allusive to the warfare he made on behalf of Christianity; if the figure leans upon the sword, it has reference to the method of his martyrdom; the sword may be either an attribute or an emblem.

Sometimes St. Paul is drawn with twelve scrolls which are intended to designate his twelve epistles. In person, religious art portrays St. Paul as small and meagre, with hook nose, high forehead, and bright eyes. His countenance, which is oval in outline and adorned by a long flowing beard, is contemplative as that of a Greek philosopher.

The incidents of St. Paul's mission are fully related in the Acts; of legendary history there is little concerning him.

St. Paul was martyred at the same time as St. Peter, but not in the same place or manner. Being a Roman citizen, St. Paul escaped the public exposure in the cir-

cus, as well as the ignominious cross. He was beheaded at a place two miles outside Rome.

On his way to execution Paul was met by Plautilla, a Roman matron who had been converted by Peter, and who tearfully besought his last blessing. Seeing her faith, Paul begged the loan of her veil with which to blindfold his eyes for his decapitation, promising to return it to her afterwards. The guards mocked at such a promise; but the woman's faith made her present her veil. After his decollation, St. Paul did appear to Plautilla, and restored to her the veil stained with his blood.

Moreover, when the headsman's sword dealt the fatal blow, and St. Paul's head fell to the earth, it made three bounds along the ground; at each place the head touched the earth there sprang up a fountain. Three chapels now mark these spots; and the legend of their foundation is perhaps a figurative realisation of "the blood of the martyrs" being "the seed of the Church."

The actual sword with which St. Paul was beheaded is still shown to the faithful believer at the convent of La Lisla in Spain.

8.—Peter and Paul.

The bodies of Saint Peter and Paul were, in the reign of Heliogabalus, deposited in the Catacombs. Two centuries later there was an attempt by the Greek Christians to carry them off. This was resisted by the Roman Christians, and the two bodies were then transferred to the Vatican, and deposited in a magnificent shrine beneath the church.

As they were associated in death, so are these two great Apostles often grouped together in artistic efforts at church decoration. St. Peter was the Apostle to the Jews; St. Paul was the chosen Apostle sent to the Gentiles; so that this grouping effectively represents the "Church universal"—the Catholic Church of Christ.

Westminster Abbey is dedicated to St. Peter, while the neighbouring Cathedral of London is dedicated to St. Paul. "Peter and Paul" are associated in a number of child rhymes.

Mrs. Jameson notes that the two figures are always most dignified; and that often they are both painted as wearing tunics of blue beneath mantles of white.

9.—St. Andrew.

St. Andrew was the brother of Simon Peter; beyond the fact that he was called first, the Gospels record little or nothing of this Apostle.

Tradition says that St. Andrew made successful missions into Scythia, Cappadocia, and Bithynia; he then penetrated into Sarmatia, on account of which he has become the titular saint of Russia. Returning from this mission to Jerusalem, he next went to Greece, where occurred the two great incidents of his life—the Flagellation of St. Andrew, and his Adoration of the Cross. The story is that at Patras in Achaia, St. Andrew converted Maximilia, wife of the proconsul Ægeus, and that, moreover, he induced her to make a public profession of the Christian faith. This so enraged the proconsul, that he had the saint scourged and then crucified. His crucifixion was effected on a transverse cross (some say the trunk of an olive tree) to which he was not nailed, but tied with cords. As he approached his cross, St. Andrew saluted that instrument of death as something already consecrated by the sacrifice of the Redeemer thereon; and so he died triumphantly.

The relics of St. Andrew were taken from Achaia in the fourth century, and transported thence to Scotland; and thus St. Andrew becomes the patron saint of Scotland also.

St. Andrew's Day, November 30th, fixes the commence-

ment of the ecclesiastical year. The rule by which this is regulated is to take the Sunday nearest to St. Andrew's Day, either before or after it, for the First Sunday in Advent. It therefore follows that St. Andrew's Day is sometimes the first and sometimes the last Saint's Day in the Christian year.

10.—St. James Major (or Elder).

St. James the Great was the first Apostle martyred. The martyrdom took place under Herod Agrippa; and

St. James Major.

the constancy of the victim was so great that his accusers became converted.

As the Spaniards claim to have his body, and as he has become (as St. Jago, or SANTIAGO) the military PATRON OF SPAIN, the traditions concerning St. James are numerous, and all of them are tinged with Spanish characteristics. To begin with, he was of noble lineage, as becomes a Spanish grandee; he was the son of Zebedee, who was an illustrious Galilean baron and the proprietor of a fishing fleet.

After the Ascension, James first preached in Judea, and then travelling abroad, reached Spain, where his efforts met with little or no success, as the country was wholly given over to idolatry. One day, however, on the banks of the Ebro, he had a glorious vision of the Virgin seated on a Pillar of Jasper, and surrounded by a choir of angels. She commanded the Apostle to build a church upon that spot; assuring him that from its centre all the surrounding province of Saragossa should be turned from its paganism to a most zealous devotion towards the Holy Mother. Such is the tradition of the origin of the Church of Our Lady of the Pillar.

Returning to Judea, St. James encountered there a magician named Hermogenes, who sent his disciple, Philetus, to dispute with the Apostle. St. James not only vanquished Philetus in argument, but converted him. Upon this, the infuriated magician bound Philetus with his spells, from which he challenged his new master to release him. Philetus sent his servant to the Apostle imploring his aid. In response, St. James took off his mantle and sent it; Philetus had no sooner touched it, than he was released from his thraldom, and in his new-found liberty hastened to throw himself at the feet of his deliverer. Hermogenes then invoked the aid of his familiar spirits to bind in fetters both James and Philetus, and to deliver them bound into his hands. But the demons were met by a company of angels, who fell upon them and castigated them till they roared for mercy. They were then ordered to return and bring Hermogenes bound before the Apostle. The evil spirits, in obedience, laid the sorcerer bound at the feet of James, desiring permission to be avenged on him who was their enemy as well as the saint's. To this St. James rejoined with a rebuke, saying "Our master, Christ, hath commanded us to render good for evil." And so he dismissed them. Hermogenes, now completely overcome, cast away all his books of divination, and

supplicated the Apostle's protection against the revengeful fiends. This was accorded him; he was given the Apostle's staff as a charm against all evil spirits; and so Hermogenes became a convert, and a zealous preacher of the Word.

Here comes in the legend of the benediction, "PAX VOBISCUM." It appears that the incensed Jews seized both James and Hermogenes, and took them bound before Herod Agrippa. As the mob dragged them along, one of the crowd was touched by the gentle demeanour of James (all of whose miracles had been characterised by a peculiarly merciful nature), and becoming there and then converted, desired to die with him. The Apostle gave the penitent one a kiss of peace, saying "Pax vobiscum." Then both were beheaded together. The kiss, and the accompanying words, have remained as a form of benediction to this day.

The body of James was taken away by the disciples, but they dared not bury it for fear of the rancorous Jews; so they carried it down to the port of Joppa for conveyance across the sea. In a ship of marble, steered by an angel, the coast of Spain was made in seven days; passing through the Pillars of Hercules, a landing was effected at Galicia. The body of the saint was borne ashore and deposited on a large stone; the stone at once became as wax, received the body, and closed it in. This was accepted as a token that the saint desired to remain there. But Lupa, the wicked queen of this idolatrous country, was displeased. She ordered that the body in its self-formed tomb should be placed on a car, to which wild bulls should be harnessed; hoping the fiery animals would drag it to destruction. The wild bulls, however, being signed by the cross, subsided into gentle and tractable animals; and strangely enough they drew the car and its precious burden right into the court-yard of the queen's palace. Astonished at the miraculous manifestation, Lupa and her people accepted Chris-

tianity, and built a fine church to receive the sacred remains of the saint.

Then came the period during which Spain was completely over-shadowed by the conquering invasion of the infidel Moors, when the body of the saint was completely lost till the place of its sepulture was revealed to a holy monk in the year 800. The sacred relics were then recovered and transferred to Compostella, St. James becoming the tutelar patron saint of Spain and conqueror of the Moors.

The shrine of ST. JAMES OF COMPOSTELLA was renowned throughout all Christendom, and thousands of pilgrims from every country visited it every year. Numerous and marvellous were the miracles performed there. But far beyond this, the saint did not disdain to appear in person to lead the armies of Christian Spain against the infidel hosts of their Moorish oppressors. Spanish chroniclers gravely record no less than thirty-eight different occasions on which this military patron-saint appeared in glory, to take command of Spain's most Christian army in some critical battle fought against the unbelieving Moors. One of these legends given by Mrs. Jameson will suffice here.

The Moors having imposed upon Castile an annual tribute of one hundred virgins, King Ramirez vowed to release his kingdom from the shameful impost. Gathering his army, he defied King Abdelraman, whose forces he encountered on the plains of Clavijo. Being, by the permission of heaven, overpowered in the first contest, the Christian King retired before the enemy as the daylight faded, and that night sought his couch in sadness. While asleep St. Jago appeared before him, promised to join him in the field next day, assuring him of victory. On awaking, the King related the glorious dream to his prelates and nobles, bidding them to rely on heaven's promised aid. No sooner had the trumpets sounded the charge that morning than the soldiers of

Spain rushed to the battle with renewed courage. Then suddenly appeared among them St. Jago, mounted on a milk-white steed, and bearing aloft a pure white banner. Thus he led them to a great and decisive victory on the plains of Clavijo; and ever since the WAR-CRY OF SPAIN has been "Santiago."

St. James' Day is celebrated on July 25th; about this time blooms St. James' Wort; and as St. James is the patron of horses, of course, this plant is good for diseases of the horse. Another plant devoted to this saint is called St. James' Cress. In the hop-growing districts the farmers regarded this period as a critical one for the crops; a weather rhyme in use there is:—

> "Till St. James's Day be past and gone
> There may be hops—and there may be none!"

The ESCALLOP SHELL, to which reference has been made as a symbol of, or an ensign for, St. James, was in ancient times worn in the hat as a mark of pilgrimage. It was accepted by those who stayed at home as a sign that the wearer had at least crossed the seas and been able to gather shells on the shore.

The Scallop shell was adopted as the ensign of St. James more particularly, because the shore near Compostella abounds with them. The pilgrim to this shrine used one of these shells as a spoon, a bowl, and a dish; and moreover, when he got home again, placed it in his hat to command admiration. So arose on this saint's day (August 5th O.S.) the custom of making shell GROTTOES with the image of the saint inside, and begging from passers-by for the behoof of those who could not afford the pilgrimage to Compostella; the cry being, "Please to remember the grotto!"

At Padron, near Compostella, was shown a huge stone, declared to be the veritable boat in which St. James sailed from Palestine; for by the inconsistency of legends, it is not always the mere relics of the saint

which were thus miraculously transported. A knight saw this marble ship sailing into port; his horse took fright and plunged with its rider into the sea. The knight saved himself by boarding the ship of stone, but his clothes were found to be entirely covered with scallop shells.

But it is not always the Scallop; sometimes the Cockle is accepted as the symbol of St. James, and the token of pilgrimage.

> And how shall I your true love know
> From many another one?
> Oh, by his cockle hat and staff
> And by his sandall shoon.

Oysters, too, have been associated with St. James's Day. It is said that one who eats oysters on this day will never want—perhaps because of ability to pay for such a luxury at this time of year. The London street boys always made their grottoes of oyster-shells, and used one with which to beg from the passers-by.

II.—St. John.

St. John was a chief actor in so many of the great Gospel incidents; among others he was present at the Transfiguration; he leaned on the bosom of Jesus at the Last Supper; and to his loving care the dying Saviour confided his mother. When the Assumption had released him from this honourable charge, St. John went to Judea, where he taught and acted in concert with Peter. He then travelled in Asia Minor, founding the Seven Churches of Asia, and residing chiefly at Ephesus.

The legendary history of this saint is almost as full as his scriptural record.

St. John is said to have had a much-beloved adopted son, whom he once left in the special charge of a certain

bishop during his absence on one of his missionary tours. The bishop's influence, however, was quite insufficient to keep his ward from falling into evil courses; for he joined himself to a band of robbers and assassins, and at last became their captain. St. John, on his return, was overwhelmed by the sorrow and shame of all this, and he at once set out to bring back the fallen one. As he rode forth into the forest, the robber-chief saw him approach, and being conscience-stricken fled from his old master in shame and despair. But the loving tenderness which forgave, accompanied by the fervent entreaties which could not be resisted, brought back the erring one to the bosom of his saintly master.

Of his other disciples there were two youths who had sold all their possessions in order to join their lot with his. Afterwards repenting of this action, their sordid thoughts were perceived by the holy saint. So he set them the task of gathering pebbles and faggots. When a great heap of each had been gathered, the saint changed the one into a heap of golden coins and the other into a pile of golden bars; at the same time pouring upon the youths burning words of reproach that they should have allowed their souls to be invaded by base regrets for exchanging the dross of such worldly riches for the grander hopes of heaven.

After his sojourn in the ISLE OF PATMOS for a year and a day (he was banished there during the persecution of Domitian) St. John returned to Ephesus. As he entered the city he met a burial procession coming out. Inquiring the name of the dead, he discovered it was Drusiana, a disciple with whom he had once lodged, and one well-known for her many good works. So the holy man immediately restored her to life again, entered the city with her, and once more took up his lodging in her house.

St. John is often designated the "Apostle of Love." Tradition relates that when he became an infirm old man,

he used to be carried to the church of Ephesus, where he was wont to preach nothing but "Little children love one another." To those who complained that they were weary of hearing the same words so frequently, he said, "It is the Lord's Commandment, and he who fulfils it has done all he need."

When St. John is represented holding a Cup out of which a Winged Serpent is flying, it is an illustration of the following legend:—

Aristodemus, a priest of Diana, challenged John to

St. John the Evangelist.

drink a cup of poison. John accepted; he had only to make the sign of the cross in the cup, when Satan flew out of it. John then drank the cup, which was quite innocuous.

If, however, the saint bears a Chalice or sacramental cup, it has reference to the Last Supper. The Cup itself is emblematic of faith.

St. John was not only the best beloved disciple, but the most distinguished of the Evangelists. By the symbolism of the Eagle we recognise that he soared highest in his inspired writings. As a relief to the strain of his mental efforts he is said to have kept a tame partridge as a pet.

Accused of practising sorcery he was sent to Patmos, where he wrote the mystic BOOK OF REVELATION. The tale that he was put into a pot of boiling oil by order of the emperor Domitian (and escaped unhurt, according to one version) is very much questioned. Sometimes St. John is pictured with a cauldron in allusion to this method of his supposed martyrdom. It is more commonly believed that St. John died a natural death in the third year of Trajan (A.D. 100) at the advanced age of one hundred years, after having OUTLIVED ALL THE OTHER APOSTLES.

Besides the legend of martyrdom in boiling oil there is an opposite one that St. John died without either pain or change, and was immediately raised again to rejoin Christ and the Virgin. Or, as it is sometimes put, in fulfilment of John xxi., 21, 22, St. John was reserved alive.

An interesting engraving of the Grotto of the Apocalypse is given in Calmet's *History of the Bible.*

An English legend tells us of Edward the Confessor returning one day from church at Westminster (or it is sometimes at HAVERING, near Waltham) and giving the ring from his finger as an alms to a pilgrim who accosted him. Long afterwards, when this good king had reigned twenty-four years, two English pilgrims returning from the Holy Land were met by a strange pilgrim who saluted them. This stranger told them he was St. John, upon whom their King Edward had once kindly bestowed an alms; and as evidence gave them the ring to carry back, with the message that in six months the King should join the Saint in Paradise. The message was delivered, piously received, and Edward the Confessor died as foretold, in 1066. This ring is supposed to be the identical CORONATION RING used for every English Sovereign since the days of the Confessor. In Westminster Abbey there still remains some of the sculpture, in the Confessor's Chapel, which tells the story of the ring. The figures of

the King, the beggar, the saint, and the pilgrims are still visible, carved in bold relief on the frieze of the western end of the Chapel.

Edward the Confessor. (A Window in Great Malvern Church.)

12.—St. Philip.

After the Ascension, Philip (the Apostle) preached for twenty years in Scythia. He afterwards went to Phrygia,

and in the city of Hieropolis found the people worshipping a Dragon (or more probably the god Mars under the form of a serpent). Taking pity on their degradation, the Apostle exorcised the Dragon in the name of the holy cross which he held in his hand. The vile beast immediately glided from beneath the altar; but ere it was vanquished it breathed forth a stench so poisonous that the people around fell dead; and among them was the king's son who dropped lifeless into the arms of an attendant. The Apostle immediately restored the prince to life, which further incensed the priests of the false god so much, that they seized him and hurried him away to his death. St. Philip is said to have been crucified, and stoned as he hung on the cross. He is sometimes depicted suspended by the neck from a tall T-shaped pillar. Sts. Philip and James share May Day in the Calendar.

13.—St. James (Minor).

St. James the Less, sometimes called the Just, was a relative of the Virgin Mary (see "Kiss of Betrayal"). He was the first Christian Bishop of Jerusalem, if not of the whole infant Church of Christ. His fervour in teaching Christianity excited the fury of the Scribes and Pharisees, and particularly of the High Priest, Ananias. On one occasion the Apostle had been haranguing the multitudes from the parapet of the Temple with so much force, and had so heatedly maintained that Jesus Christ was the Messiah, that the infuriated Jews hurled him headlong from the battlements. No sooner had the body crashed down on to the Temple steps, than one Simeon, a fuller, stepped up and dashed out the martyr's brains with his fulling club; such was the resentment his zealous preaching had incurred.

14.—St. Thomas (Didymus).

Thomas Didymus was a sturdy Galilean fisherman, and ranks about seventh among the Apostles. At the dispersion he preached in Parthia and then travelled eastwards towards the rising sun, penetrating as far as India, where he met the Three Wise Men of the East, whom he baptised (p. 57). In India he founded a church, and was eventually martyred at a place called Meliapore.

In 1523 the Portuguese claim to have found the saint's remains in this city; when they transferred them to Goa. The body was identified by an ancient inscription which recorded how St. Thomas met with his death by being pierced with a lance at the foot of the cross which he had erected. Although St. Thomas may be pictured transfixed by spears and javelins as he clings to the foot of a cross, the emblem by which he is most frequently recognised is a builder's rule or square which he holds in his hands. He is the patron saint of builders and architects and the legend connected with the choice of St. Thomas for this patronage is a peculiarly beautiful allegory.

At Cæsarea the Lord appeared to Thomas and informed him that Gondoforus, King of the Indies, had sent his provost Abanes to seek workmen skilled in architecture, who could build for him a palace more magnificent than that of the Emperor of Rome. The Lord directed Thomas to offer his services, which he did. Gondoforus accepted Thomas, and gave him his instructions; then entrusting him with large sums of silver and gold wherewith to carry out his designs, took his journey into a far country. At the end of two years the King returned, but found no signs of a new palace, although all the treasure which he had committed into the hands of the saint, had disappeared. When the King was told that all his money had been distributed among the sick and needy, his wrath was intense, and he ordered the immediate arrest of St. Thomas, intending to inflict upon

him a terrible death. Just then, however, the King's brother died; and the King proposed to honour his remains by the erection of a grand mausoleum.

On the fourth day after his death, the corpse suddenly came back to life and sat up on his bier to deliver a wonderful message from heaven. It was to the effect that the dead man had been in Paradise; there he was shown a magnificent palace of gold and silver, adorned with the most precious jewels. This palace was pointed out to him as the one which Thomas, the spiritual architect, had erected for King Gondoforus. The King received this message from the other world with becoming reverence; and acknowledged the faithful stewardship of the good man whose noble charity on his behalf had prepared such a heavenly mansion for his future enjoyment. St. Thomas was instantly released from prison; and the grateful King accepted Christian baptism at his hands.

MARCO POLO, who visited the shrine of St. Thomas at Mailapur, or Meliapore, says that the saint was reverenced by "Saracens" as well as by Christians; and that they called him by a name meaning Holy Man. The saint, says Polo, was in a wood outside his hermitage saying his prayers, when a man with a bow and arrow was shooting peacocks, which are very plentiful in that country. One of the arrows he let fly, struck the holy man in the right side, so that he died, sweetly addressing himself to his Creator. Christian pilgrims regularly carried away some of the red earth from the place where he died, and used it to cure tertian and quartan fevers.

A later traveller than Marco Polo describes the descendants of St. Thomas's murderers as marked by having one leg of immense size. It is doubtless in connection with this that the Portugese call the disease of elephantiasis Pejo de Santo Toma.

Another legend gives us the origin of the phrase "St. Thomas's Thread." The saint having planted the Chris-

tian faith in China, returned to Malabar. Here one day he saw a huge beam of timber floating on the sea, which a vast force of the king's men and elephants were vainly endeavouring to haul ashore. After they had completely failed, St. Thomas made the request that he might have the timber to build a church. As soon as the king had granted his request, he dragged the beam ashore easily with a piece of packthread.

St. Thomas's Day, December 21st, on account of its Mid-winter position and also in anticipation of the great festival of Christmas, is very frequently selected for the distribution of church doles. The old child-rhyme says—

Well-a-day, well-a-day,
St. Thomas goes too soon away;
Then your gooding we do pray
For the good time will not stay.
The longest night and the shortest day!
Please to remember St. Thomas's Day!

15.—St. Bartholomew.

Bartholomew is supposed to be the same as Nathanael; sometimes he is the son of a husbandman; and sometimes he is a son of Prince Ptolomeus. After the Ascension he preached in Arabia Felix, in Persia, and in India; it is even said he carried the gospel of St. Matthew to the uttermost parts of the earth. On his return he preached in Armenia, where he healed the princess of that country; and then in Cilicia. At the city of Albanopolis he was condemned as a Christian; he was flayed and crucified. St. Bartholomew is most frequently represented holding a flaying knife; when he is depicted with his skin hanging over his arm, there is the suspicion of a confusion of his martyrdom with the classical myth of the punishment of Marsyas.

St. Bartholomew's Day is famous in history. On August 24th, 1572, in the reign of Charles IX., began the Massacre of St. Bartholomew, when 30,000 French

Protestants were slaughtered. On the same day in 1662 the act of Uniformity deprived 2,000 English clergymen of their livings; wherefore Nonconformists have dubbed this date BLACK BARTHOLOMEW.

In London BARTHOLOMEW FAIR was the most famous of all the fairs; a custom was to roast fat pigs whole, from which we may understand Falstaff, whom Shakespeare makes to say of himself that he is:—

"A little tidy Bartholomew boar-pig."

16.—ST. MATTHEW.

St. Matthew is said to have taught in Egypt and Ethiopia for twenty-three years; in the capital city of the latter, lodging in the house of the eunuch, who had been baptised by Philip, and who entertained him with much honour. There he overthrew the malignant influences of two powerful magicians, and baptised the rescued people. In Egypt he raised from the dead the king's sons, and healed his daughter of leprosy. This princess Iphegenia then became head of a community of virgins devoted to the service of God. A neighbouring Pagan prince having threatened to tear the votaress from her asylum, was struck with leprosy and his palace was consumed by fire.

St. Matthew, according to Cave's *Lives of the Apostles*, died a martyr in the city of Nadabbar, or Nadavvar, but by what death is not stated. It is also said he died in Parthia, or Persia, by the sword of martyrdom, in the year 90; and again it is denied that he was martyred.

17.—SAINTS JUDE AND SIMON ZELOTES.

Saint Jude (called also Thaddeus or Lebbeus) and St. Simon Zealous, were either kinsmen of Christ (see p. 66) or, according to one tradition, were two of the Shepherds of Bethlehem to whom the angelic

host appeared. They preached in Syria and Mesopotamia, and were martyred in Persia, Simon being sawn asunder, and Thaddeus being killed with a halberd.

St. Jude, sometimes called the Apostle to the Syrians, preached also in Arabia, Lidya, and other places. The Epistle of Jude has been called a forgery. Jude's grand-children had to give an account of themselves to the Emperor Domitian, who jealously feared that Christ's kingdom would be a temporal one.

Saints Simon and Jude are often depicted together, and they share one day in the Calendar (October 28th). They are supposed to have been brothers and more elderly men than most of the other disciples.

St. Matthias.
Reredos, Bampton Church, Oxon.

18.—St. Matthias.

St. Matthias is thought to have been one of the Seventy; he preached in Judea till he incurred the deadliest hatred of the Jews which brought about his death. He was first stoned and then beheaded.

19.—St. Barnabas.

St. Barnabas was so closely associated with the early missionary work of the chosen (as is fully recorded in the Acts), that he is not infrequently included in lists of the Apostles.

Barnabas was a relative of St. Mark, and having studied under Gamaliel, had an early acquaintance with St Paul. He preached not only in Asia Minor, Greece, and his native Cyprus, but in Italy, where he became first bishop of Milan. Everywhere he carried with him the Gospel of St. Matthew, written in the Evangelist's own hand; those that were sick or distraught he healed by placing the sacred volume in their bosoms. One tradition—that according to Baronius and quoted by Cave—says Barnabas was stoned to death at Salamis in Cyprus. Another states that he was martyred in Judea, and buried secretly by his nephew, Mark.

The place of his sepulture was, in the reign of the Emperor Zeno, revealed to one Antemius. The saint's body was found with the Gospel of St. Matthew lying upon its breast. The precious volume was carried to Constantinople, where the Emperor piously built a church which he dedicated to St. Barnabas. An epistle written soon after the destruction of Jerusalem, A.D. 70, has been ascribed to St. Barnabas.

St. Barnabas' Day is the 11th of June. In the old calendar, before the change of style, it had fallen on the Summer solstice. In England this fact was expressed in the old folk-rhyme:—

> Barnaby bright, Barnaby bright,
> Longest day and the shortest night.

In olden times priests wore garlands of roses and wood-roff on this day. Glastonbury Abbey churchyard once contained a miraculous walnut tree which always put forth its buds on this particular Saint's day.

To this saint was dedicated St. Barnaby's Thistle.

The symbol of St. Barnaby is a Rake, because his day is in Hay Harvest.

Chapter X.

THE DOCTORS OF THE CHURCH.

I.—Four Latin Fathers.

OF the Doctors of the Church—its earliest witnesses and interpreters after the Apostles and all their contemporaries had passed away—there were nine in all. The scope of this work forbids more than a passing allusion to them. At the Reformation in England most of the non-biblical saints were cut out of the Calendar.

But while it would be impossible to deal here with all the hundreds of saints, national and local, brief notes of the better known saints may be permissible.

The four Latin Fathers were St. Jerome, St. Ambrose, St. Augustine, and St. Gregory.

St. Jerome.

St. Jerome was the translator of the Latin version of the Scriptures, known as the Vulgate. He is also recognised as the founder of monachism in the West. These are the two great characters in which he is most frequently represented in Art. As the former he holds a book. As the latter he is the approved symbol of Christian penitence;

this latter honour, however, is sometimes shared with him by the Magdalene, if not by St. Mary of Egypt,

St. Jerome.

From a work on "True Contrition," 1503.

another female penitent who was similarly recovered from a life of infamy. The lion with which St. Jerome is often depicted, is a symbol of his fiery nature, and, at the

same time, of his life in the wilderness. A legend has, however, grown up around this lion. It makes him a beast so grateful for Jerome's kind treatment of a wounded paw, that in return he becomes the guardian of the ass which was used to carry the monastic firewood from the forest. St. Jerome received the last sacrament in the chapel of the monastery he had founded at Bethlehem, and died A.D. 420.

ST. AMBROSE.

St. Ambrose is often represented with a Beehive. This is allusive to his eloquence; for a legend says that

St. Ambrose.
From Callot's Images.

when he was an infant, a swarm of bees alighted on his mouth without harming him, which was prophetic of his future persuasive eloquence.

St. Ambrose was remarkable for his advocacy of celibacy in both sexes; but more remarkable for his assertion of the supremacy of the ecclesiastical power above that of the civil authority. The first great notable triumph of this principle he effected when, as Bishop of Milan, he EXCOMMUNICATED the mighty Emperor THEO-

DOSIUS for a massacre in Thessalonica. The whole world stood aghast at the spectacle; but at the end of eight months the intrepid bishop brought the Emperor to submission, and vindicated the superior authority of the Church.

ST. AUGUSTINE.

St. Augustine was the son of a heathen father, his mother, Monica, being a Christian. He was converted

St. Augustine.
From an Illuminated MS.

by St. Ambrose, on which occasion was composed the TE DEUM, St. Ambrose and St. Augustine, both eloquent men, reciting verses alternately as they advanced to the altar.

Augustine became Bishop of Hippo, near Carthage. One day, as he walked along the sea-shore meditating on the mystery of the Holy Trinity, he saw a little child at play. The child had made a hole in the sand, and with a shell was filling it with sea water. "What are you doing?" asked the saint. "I am emptying the ocean

into this hole," said the little one. "Oh! that is impossible," was the reply. "Not more impossible than the solution of the mystery you are meditating upon," was the unexpected, but solemn answer of the mysterious child. After a long life in which he had practised every virtue, St. Augustine was slain by the Vandals at the siege of Hippo. His body lies within a magnificent tomb in the Cathedral at Pavia.

ST. GREGORY.

St. Gregory was the Pope who instituted the CELIBACY OF THE CLERGY. Many legends are related of him. The best known tale of him has, no doubt, some historical basis. It is that of Gregory the Great catching sight of some English slaves exposed for sale in Rome, and of the Conversion of England which resulted therefrom. Being struck by their fair skins, golden hair, and beautiful features, he asked if they were Christians. Being answered in the negative, he next inquired of what country they were. The slave merchant said they were Angles. "Right," said Gregory, 'for they have angel faces, and ought to live with angels after death." Then the pope asked what part of Britain they came from. "Deira," was the reply. Accepting "de ira" in its Latin signification "from the wrath," Gregory's reply was, "Truly they are to be saved from the wrath of God, and brought to the mercy of Christ." "But what," he added, "is the name of their King?" The merchant answered that the King was named Ella. Gregory gladly accepted this as a hopeful sign, and exclaimed; "Alleluia! the praise of God shall indeed be sung in their land." From this encounter followed the Christianising of England; St. Augustine and his forty monks being despatched as missionaries.

they landed in Kent in the year 597, and introduced Christianity to the Anglo-Saxons.

The legend of the "Mass of St. Gregory" is to the effect that one of his congregation having doubted the Real Presence at the Mass, at the prayers of the Saint the

The Mass of St. Gregory.

Saviour descended upon the Altar, surrounded by all the instruments of the Crucifixion.

2.—Five Græek Fathers.

To these must be added the five early Fathers of the Greek Church; namely, St. John Chrysostom, St. Basil the Great, St Athanasius, St. Gregory Nazianzen, and St. Cyril of Alexandria.

ST. JOHN CHRYSOSTOM.

St. John Chrysostom was born of noble parentage, in the city of Antioch, in the year 344. On the death of his father his education was carefully directed by his mother. Like St. Athanasius he relinquished his worldly prospects and became a hermit; after six years' retirement from the world, he came to be ordained by the bishop of Antioch. He became at last recognised as the greatest Christian orator after St. Paul, and thus he obtained the name Chrysostom, "the golden mouthed." Inspiration was brought him by a DOVE of purest white, which descended upon his head; and it was by his glowing eloquence that Antioch was saved from a similar punishment at the hands of Theodosius, to that which befell Thessalonica. Twice his eloquence prevented an insurrection. He was so adored of the populace, that it was by force he had to be carried away from the city to be made Patriarch of Constantinople. In this exalted post he was truly a model Christian Bishop; humble of mien, indefatigable in his ministry, at once an enthusiast, a scholar, and a poet. For reproving the profligacy of the Empress Eudosia, he was banished; a punishment which resolved itself into his death, the old man being driven on foot in the burning sun till he dropped from exhaustion.

Theodosius was not ashamed to prostrate himself upon the coffin, while aloud he publicly implored the dead saint's forgiveness of his guilty parents.

ST. BASIL THE GREAT.

St. Basil came of a family of saints whose names are to be found in the Greek Calendar. He was educated under the direction of his grandmother, St. Macrina. Later he had as two fellow students one who was afterwards known as St. Gregory Nazianzen, and another who

became known in history as Julian the Apostate. Before being ordained to the priesthood, St. Basil went through the usual eremitical course of that time, and ultimately became bishop of Cæsarea in 370. He was an eloquent pleader for the faith, his preaching being inspired by a PURE WHITE DOVE which mysteriously perched upon his shoulders during his ministry. He preached the orthodox doctrine of the Trinity, opposing with all his might the heresies of Arianism, even when that cause was championed by the Emperor Valens, whom St. Basil, in consequence, refused to communicate at the altar. This intrepid leader of orthodoxy died in 379, worn out by fasting and privation.

The order of St. Basil, the only one of the Greek Church, has produced 14 popes, 1,805 bishops, 3,010 abbots, and 11,085 martyrs. At least, the BASILIANS claim this.

ST. ATHANASIUS.

St. Athanasius, although not the most prominent of the Greek Fathers, was the eldest of them, having been born at Alexandria, A.D. 298. After a profound study of profane literature and science, he was led by inclination to an eremitical life in the desert, where he became the pupil of St. Anthony. Being ordained on his return to civilization, his first public appearance was at the council of Nice, A.D. 325, where he opposed Arius with so much fire and vigour, as to become a recognised pillar of orthodoxy. This is evidenced by the Church's retention, to this day, of the ATHANASIAN CREED. The forty-five years of his bishopric was one long contest with Arianism; but in the end he secured the victory for the Catholic party.

ST. GREGORY NAZIANZEN.

St. Gregory Nazianzen came of a pious family, many members of which came to be afterwards canonised as saints. He was at first educated by his mother, St. Nonna. While yet a boy he was favoured with a SINGULAR DREAM, in which he saw two lovely virgins, clothed in purest white, who took him in their arms and kissed him; at the same time revealing to him that their respective names were Chastity and Temperance, come purposely from Paradise to invite him to share their delights. The result of this dream was the youth's immediate determination to take upon himself vows of continence and temperance. It was while prosecuting his studies at Athens that he met St. Basil and Julian (the Apostate). His father, St. Gregory, died in 362, and he succeeded him as Bishop of Nazianzen. Later he went to preach at Constantinople, a city then much given to religious disputations.

At first, the populace of the capital refused him a hearing; they even reviled his insignificance. In the end he commanded their attention and respect; and Theodosius made him bishop of Constantinople. The distractions of this city, however, proved too much for him, and he gladly retired to end his days in a quiet spot, where he poured out his soul in poetry to Christ—the FIRST of the CHRISTIAN poets.

ST. CYRIL OF ALEXANDRIA.

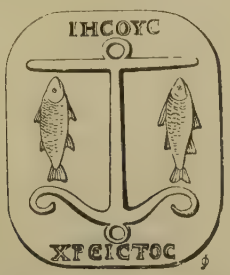
St. Cyril was Patriarch of Alexandria, A.D. 412 to 444. The meritorious character of his Christian ministry is marred by the horribly cruel murder, in a church, of the erudite female mathematician, HYPATIA. The well-known haughty intolerance of Cyril has implicated him in connivance at this infamous crime (A.D. 415).

Chapter XI.

TRADITIONS CONNECTED WITH THE CHURCH.

I.—Symbols.

IN religious symbolism Christianity is represented by a Fish. This idea is said to have been derived from a passage in the Sibylline books; the religious symbolism of the fish is well known in antiquity, especially in Egypt, where the figure of a fish is fre-



The sacred name Iesous Chreistos, with the Anchor and Fish Emblems.

quently found in sculpture. It is not improbable that an Alexandrian Christian, brought up in the traditions of the allegorical school, by a happy inspiration discovered that the word ICHTHUS (fish) contained a declaration in

brief of the whole Christian faith—"Jesus Christ, Son of God, Saviour"; the sacred anagram running thus:—

I	is the initial of	I esous (Jesus)
CH	„	Ch ristos (Christ)
TH	„	Th eou (of God)
U	„	U ios (the Son)
S	„	S oter (Saviour)

This symbol of the Fish was at once adopted by the early believers, as an admirable piece of mysticism, a secret password which bound their fraternity together. Among the early Fathers of the Church, Origen is one who gives the fish as a type of Christ. The figure of the fish is sometimes seen by itself, and sometimes in combination with other figures, such as an *anchor*, the symbol of hope; or a *dove*, typifying the departing soul; or a *loaf*, with or without a basket, in allusion either to the feeding of the multitude, or the equally miraculous Eucharist. A prototype may be discovered in the *dolphin*, which was the symbol of the rescue of those in peril at sea; and when used on Christian tombstones it is analagously emblematic of souls on their way to eternal bliss.

The symbol of the mystic Fish was not only the earliest but the most universal emblem in the Christian Church. The symbol was full of mystic meaning. It was sometimes interpreted as regarding Christ as the divine fisherman, and *Christians as little fishes*. When the early fathers of the Church spoke of Christians as "little fishes" there was a subtle reference to their birth in the "waters of Baptism."

The Fish is the emblem of *chastity*.

If the Fish were drawn as a *Dolphin*, it was emblematical of protection; if as a *Carp*, it bore the signification of Christ giving Himself for the food of the soul.

The *ovoidal frame, or glory*, which in painted windows of the twelfth century surrounded pictures of Christ, was meant to represent a fish.

From this idea of the Fish we get the similar form known as the *Vesica Piscis* (fish-bladder) so frequently used in ecclesiastical architecture—it is the figure given by two intersecting segments of circles, often seen in window and other openings. *Ecclesiastical seals* are made vesica-shaped.

A Vesica-shaped Ecclesiastical Seal.

The Church of Christ is sometimes figured by the ARK of Noah, or by a ship floating safely amidst a deluge. The mast of the ship may be drawn as a cross set up in the midst of the ship.

Early Christian churches were built in the form of a ship, the metaphor of a ship being intended to show at once the dangers to which the Church was exposed, and the safety which it offered to its members. It was claimed that both the Ark of Noah, and the Boat of Peter were emblematical of the Church in this respect. The NAVE of a church is like the inverted hull of a ship; and the origin of the term nave from *navis* "a ship" is thus seen.

The *Anchor* is the symbol of Christian hope. When the Anchor was drawn with ring and transverse bar it was made not unlike the crux ansata, or handled cross.

The *Lyre* has been used as a symbol for Christ. It signifies the drawing of all men into His Church. In this sense of "attractive power" it evidently was a symbol drawn from classical sources.

The Nave (its resemblance to inverted hull of a ship.)
An Old Drawing.

There is a GREEK MONOGRAM on the name of Christ much used as a symbol by the Eastern Church. It is formed of the vertical stroke of the I of ΙΗΣΟΣ (Jesus), and the Cross and half loop at the top of the I give XP, the first letters of ΧΡΙΣΤΟΣ (Christ). See p. 154.

Greek Monogram of Christ surrounded by Palms of Victory.

2.—Christianity Foreshadowed in Rome.

When the Senate had decreed that divine honours should be accorded the Emperor Augustus Cæsar, he repaired to the sybil Tirburtina to enquire if he should allow himself to be worshipped.

After taking some days for meditation the sybil gave her reply by taking the Emperor apart, and showing him an altar, above which, in the opening heaven, he saw a beautiful *Virgin* surrounded by a glory of light, and holding in her arms an *Infant*. At the same time a voice proclaimed, "This is the altar of the Living God." Augustus thereupon caused an altar, inscribed "Ara primogeniti Dei," to be erected on the Capitoline Hill. This happened just before the Christian era. In later times a church, called Ara-Cœli, was erected upon this same spot.

3.—The Seven Champions of Christendom.

In the domain of Church tradition there were Seven Champions of Christendom—*St. George of England*, who was imprisoned seven years by the Almidor, the black

St. George.
From MS. in Bodleian Library.

king of Morocco; *St. Denys of France*, who lived seven years in the form of a hart (he was martyred at Mons Martyrum, now Montmartre), and as the rhyme says —

St. Denys had his head cut off, he did not care for that,
He took it up and carried it two miles without his hat.

St. Denis.
From a Painting on Roodscreen, Grafton Regis, Northants.

St. James of Spain, who was seven years dumb out of love for a fair Jewess; *St. Anthony of Italy*, who with the other champions was enchanted into a deep sleep in the Black Castle, and was released by St. George's three sons, who quenched the seven lamps with water from the enchanted fountain; *St. Andrew of Scotland*, who was guided through the Vale of Walking Spirits by the Walking Fire, and delivered six ladies who had lived seven years under the form of milk-white swans; *St. Patrick of Ireland*, who was immured in a cell where he scratched his grave with his own nails; and *St. David of Wales*, who slept seven years in the enchanted Garden of Ormandine, but was redeemed by St. George. And so it is ever the sacred and mystic number, Seven.

4.—The Church Militant.

CHRIST'S CHURCH ON EARTH.

The Church Triumphant consisted of those who had fought the good fight, and won the victory which enabled them to take their rest in Heaven.

The Church Militant is the name given to the whole body of the Christian believers on earth. They are still waging the war of faith, fighting against the World, the Flesh, and the Devil.

ANTI-CHRIST.

Anti-Christ was looked forward to with intense dread from the earliest ages of the Church. The Man of Sin, whose advent was so much dreaded, was to be of the tribe of Dan, veritably "an adder in the path." Tradition was somewhat uncertain as to the exact nature of Anti-Christ; he was to be an incarnate devil, or a devilish man who would exalt himself above God, confuse the faith, and divide Christ's Church against itself. The Rev. S. Baring-Gould, in his *Myths of the Middle Ages*, says that he has been variously identified; some seeing him in Nero, and others in the fabled Pope Joan. Many have regarded Mahomet as the dreaded foe of Christianity. Yet it was as firmly believed that Christ would descend from heaven to do battle with this arch enemy, and utterly destroy him.

Anti-Christ was a power or person opposed to Christ, whose appearance was foretold by St. Paul, and by St. John declared to be already come.

Whether Anti-Christ had come in St. John's time—for he calls everyone who denies the incarnation of Christ by this name—it was certain he would appear before the second advent of Christ.

Then would come the MILLENIUM, when Christ would reign for a thousand years on earth, amidst great splendour and universal happiness, and during which Satan would be bound.

There was a prophetic legend which connected the eruption of the TURKS with this myth of Anti-Christ. The Turks, or Tartars of the race of Gog and Magog, were a polluted nation, eating human flesh and feeding on all abominations; never washing and never using wine, salt, nor wheat; this dreaded race was to break forth upon Christendom, from where they lay shut up behind the Caspian Gates, in the Day of Anti-Christ.

Anti-Christ was sometimes symbolised by the Beast, significant of world-power; and sometimes by the Harlot, signifying APOSTACY in the Church.

Dean Farrar in his work, *The Early Days of Christianity*,* seems to accept the arch-persecutor Nero as the Anti-Christ of St. John's Revelation.

THE MILLENIUM.

The expectation of the Millenium, says Lady Eastlake, has left its mark on Architecture; the reign of Christ was interpreted to commence with the YEAR 1000, in consequence of which no sacred edifices were undertaken towards the close of the ninth century, while old ones were allowed to fall into decay.

* This able work also includes an exposition of the prophetic visions of the *Revelation*, which are generally regarded as predicting the rise and temporary ascendancy of a great apostate power in the midst of the Christian church. Expositors are not agreed on the exact meaning of all the figurative language employed; but in the figure of "the sun-clothed woman" one may venture to recognise the church; and the *Millenium* is supposed to denote that period of the Christian church when Christ will reign personally on the earth, saints and martyrs risen from the dead constituting his glorious Kingdom.

THE TRUCE OF GOD.

The Truce of God, in the Middle Ages, provided that warfare among Christian nations should cease at least on Holidays, from Thursday evening to Sunday evening in each week, during the whole of the seasons of Advent and Lent, and on the octaves of the great Festivals of the Church. The Truce of God also extended to certain places; as churches, convents, hospitals, churchyards, where SANCTUARY was offered to fugitive offenders; also to certain other persons, as clergymen, peasants in the field, and all defenceless persons. This was all the Church of Christ could effect in a barbarous age given over to almost incessant warfare.

PRESTER JOHN.

Prester John—the "priest John"—was the title of an imaginary person whom the Europeans of the Middle Ages supposed to reign in the interior of Asia, a notable convert to Christianity. Louis IX. of France actually sent a friar in search of Prester John in 1253. This emissary of Christendom explored Central Asia; but, of course, without success. Still a very general belief in the existence of this mysterious Prester John prevailed for a long time. The subject is fully treated by the Rev. S. Baring-Gould in his *Curious Myths of the Middle Ages.*

The Prester John of the marvel-loving Maundeville was a descendant of Ogier the Dane. He penetrated, with fifteen of his barons, to Northern India, and divided his conquests among his followers. John was made sovereign of Teneduc, and was called Prester because he converted the natives. Another tradition makes him lord of seventy kings who see him but three times a year.

Marco Polo makes Prester John to be one Unc Can, to whom the Tartars once paid tribute; this continued

till he was overcome by the renowned Chinghis Kaan, in a fierce battle near the Chinese Wall.

Sometimes Prester John's kingdom is fixed in Abyssinia—that is, in East Africa instead of Eastern Asia.

Prester John, in *Orlando Furioso* (an epic of Ariosto, the Italian poet, printed in 1516) is king of Ethiopia, and called Senapus by his subjects. He sends 100,000 Nubians to the aid of Charlemagne—but the poem is crowded with anachronisms.

5.—The Church Triumphant.

At a somewhat early period ecclesiastical authority settled upon a Table of Precedence for those sacred assemblages which it was so often the delight of religious art to portray. After the Trinity came in order, the Virgin Mary as Queen of the Angels, and St. John the Baptist; the Evangelists; the Patriarchs; the Prophets; the Apostles; the Fathers; the Bishops; the Martyrs; the Hermits; the Virgins; the Monks, Nuns, and Confessors.

A description of the Church Triumphant, in very figurative language, is given in *Rev.* xxi. and xxii.

In paintings of holy persons the Glory, Nimbus, or Aureole which crowns, or seems to emanate from their heads, is emblematic of sanctity (p. 83). It varies in shape and even in colouring, although at first it was a luminous nebula, or golden rays such as radiate from the sun Each shape and colour doubtless had its own significance, although the oblong or almond-shaped Glory, surrounding the full-length figure, seems to be generally reserved for the persons of the Trinity, the Blessed Virgin, or for a saint in the act of ascending into heaven.

Conventional representations of Patriarchs and Prophets show them with scrolls rolled up and with heads covered. Among the Prophets were introduced Sybils,

who foretold the advent of Christ to the Gentiles, as the Prophets did to the Jews. Martyrs carry palms and wear crowns. Arrows are arbitrary signs of Martyrdom. Virgins are adorned with crowns of flowers.

HEAVEN.

Heaven is the abode of God. According to the Hebrews there were three heavens, the air, the starry firmament, and the residence of the Almighty. The heaven of heavens is a Hebrew superlative, meaning the highest of the heavens.

There are seven heavens for Mahometans. The first heaven is of pure silver, where the stars hang out like lamps on golden chains, each star having an Angel for a warder. Here the "Prophet" found Adam and Eve. The second heaven is of polished steel of dazzling splendour. Here the "Prophet" found Noah. The third heaven is studded with precious stones too brilliant for the eye of man. Here Azrael, the Angel of Death, keeps a book in which he is constantly writing the names of the new-born, and blotting out those of the dead. The fourth heaven is of finest silver. Here the Angel of Tears sheds ceaseless tears for the sins of man. The fifth heaven is of purest gold where the Avenging Angel presides over elemental fire. Here the "Prophet" met Aaron. The sixth heaven is composed of Hasala, a kind of carbuncle. Here dwells the Guardian Angel of heaven and earth, half snow and half fire. Here the "Prophet" met Moses. The seventh heaven is formed of divine light beyond the tongue of man to describe. Each inhabitant is bigger than the whole earth, and has seventy thousand heads, each head has seventy thousand mouths, each mouth seventy thousand tongues, and each tongue seventy thousand languages, all for ever employed in chanting the praises of the Most High.

ANGELS.

Angels are always recognised as the Messengers between God and man; therefore, when represented in material form they are commonly given wings; these appendages imply (1) the power to make the journey between heaven and earth; and (2) swiftness in executing the commands of the Almighty. Dante calls them "the birds of God." They are "winged with speed," as Milton says. They are conceived as masculine in their strength, and as feminine in their beauty; and as being able to float easily and gracefully in space.

Christian tradition at large, as Milton's *Paradise Lost* in particular, makes no attempt to distinguish clearly between the various orders of angels. Gregory the Great described the angelic host as divided into nine orders—Angels, Archangels, Virtues, Powers, Princedoms, Dominations, Thrones, Cherubim, and Seraphim. Milton speaks of

"Powers and Dominions, Deities of Heaven."

and also of

"The great Seraphic Lords and Cherubim."

Cherub.
(Merton College, Antechapel, Oxford.)

Seraph.
(Cædmon MS., tenth century.)

First Group of Celestial Beings.

Pugin has noted the occurrence of nine degrees of good angels artistically employed for church decoration.

The word angel is used as a generic term to include every order.

Sometimes the celestial beings have been placed in three groups—(1) The Cherubim and Seraphim; (2) the Virtues, Powers, and Dominations; (3) the Archangels.

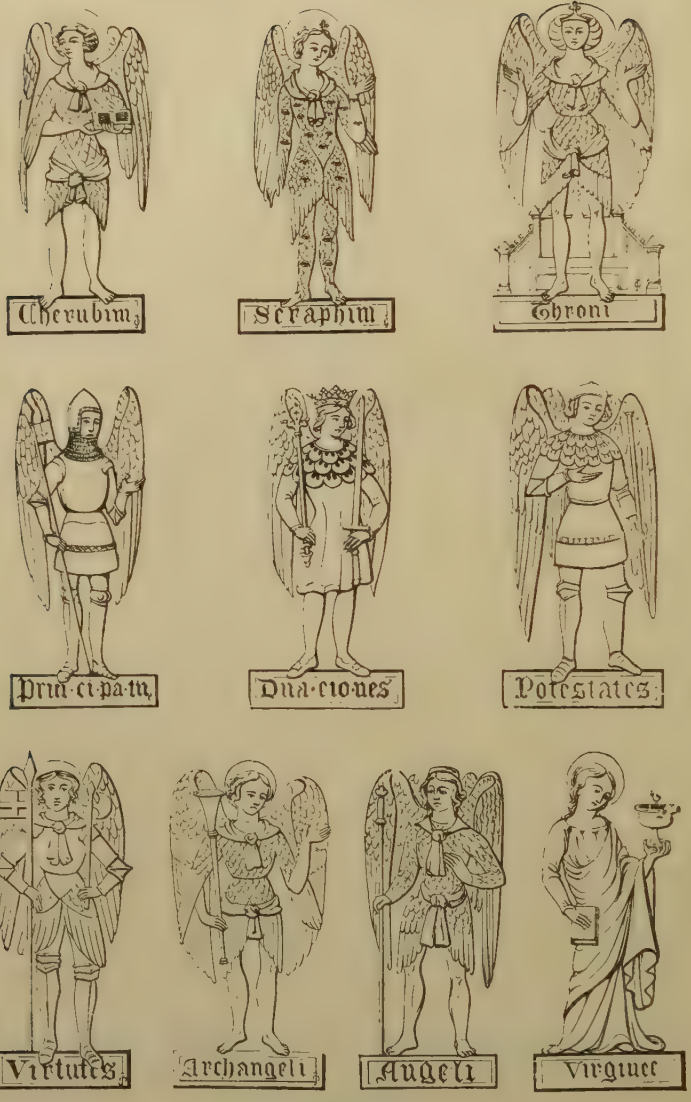
Choirs of Angels are depicted playing upon musical instruments, or as chanting from books or scrolls; each of the Virtues, Princedoms, and Dominations, as bearing a Globe and sceptre surmounted by a cross; Archangels as warriors carrying a sword point upwards (to Archangels alone have been given individual names —see p. 241), and Angels robed as deacons carrying a wand.

Artists not unfrequently substitute for the Angel form the simpler one of the CHERUB, made up of an infant's head with wings; the former expressive of infant innocence and representing the seat of the soul; the latter being, of course, the wings of swiftness.

Angels perform many other functions besides those of governors, godly counsellors, adoring choirs, and recording angels. In the celestial hierarchy they rank next after the divine personages and before the Evangelists—they are the heavenly recorders, as the Evangelists are the earthly historians. The Virgin Mary is the acknowledged QUEEN OF THE ANGELS.

THE SEVEN HOLY ANGELS.

The Four chief Angels sustain the four corners of God's throne. Of the Seven Holy Angels who stand in the presence of God, Jewish tradition says the chief were Michael, Gabriel, Raphael, and Uriel. The numerous appearances of angels recorded in the Old Testament are, however, set down to Michael. Popular tradition



Celestial Beings.

(From Painted Glass, New College Chapel, Oxford.)

has also given an individual name to each of the seven, with the terminal syllable "el," signifying God, in each name. The names, with the distinctive office attributed to each are:—

(1). *Michael* ("who is like unto God") is Commander of the Heavenly Hosts, and Conqueror of Hell; he is also the Lord of Souls and Guardian of the spirits of the Dead.

(2). *Gabriel* ("God is my strength") is Keeper of the celestial Treasury.

(3). *Raphael* ("the medicine of God") is the Chief Guardian Angel of Humanity.

(4). *Uriel* ("the light of God") is the Regent of the Sun, as described by Milton.

"The sharpest sighted spirit of all in heaven." *(Paradise Lost.)*

(5). *Chamuel* ("one who sees God") is the angel who appeared to Christ in Gethsemane.

(6). *Jophiel* ("the beauty of God") guarded the Tree of Knowledge, and with flaming sword drove Adam and Eve from Paradise.

(7). *Zadkiel* ("the righteous of God") stayed the hand of Abraham when about to sacrifice his son, Isaac.

The Catholic Church reveres only the first three. The fourth has been styled ST. CHERUBIN. The first three in combination, Michael habited as a Warrior, Gabriel as a Prince, and Raphael as a Priest, may represent the threefold powers of government, military, civil, and religious.

ANGEL WORSHIP was one of the heresies of the early Church. The GNOSTICS believed that the universe was made by the seven great creating angels. Mrs. Jameson, in her *Sacred and Legendary Art*, says that although the Christian Church does not acknowledge these seven

by name she has found prints of them with distinct attributes:—

Michael bearing sword and scales.
Gabriel, the lily.
Raphael, the pilgrim's staff and gourd full of water, as a traveller.
Uriel, a roll and a book as the interpreter of prophecies and judgments.
Chamuel holding a cup and a staff.
Jophiel holding a flaming sword.
Zadkiel holding the sacrificial knife which he took from the hands of Abraham.

The Seven Angels have also been pictured bearing other allegorical attributes:—

(1). The Olive branch of Peace.
(2). The Book of Knowledge.
(3). The Crown and Sceptre of Power.
(4). A Church, allegorical of Religion.
(5). The Cross and Shield of Faith.
(6). Flames of Fire in each hand, signifying Piety and Charity.
(7). A Lily, for Purity.

The Koran says there are but four Archangels; Gabriel, the angel of revelations, who writes down the divine decrees; Michael, the champion, who fights the battles of faith; Azrael, the angel of death; and Azrafil, who is commissioned to sound the last trumpet.

The names of a few other angels are to be gleaned from other writings:—

Ithuriel, "the discovery of God," was one of the angels commissioned by Gabriel to search for Satan when he had effected an entrance into Paradise; the other angel who accompanied him was Zephon.

Uzziel, "strength of God," is the angel next in command to Gabriel, who ordered him "to coast the south with strictest watch."

Zopmiel, whose name signifies "God's spy" is the angelic scout "of swiftest wing" (*Paradise Lost*).

Raziel was the angel who was Adam's tutor (*Talmud*).

Azaziel was the seraph who fell in love with Anah, a grand-daughter of Cain; when the Flood came he carried her under his wing to some other planet (Byron's *Heaven and Earth*).

Asrael is the angel of death; he watches over the dying, and takes the soul from the body; he will be the last to die, but will do so at the second trump of the archangel.

Asrafil is the angel of Music, and has the most melodious voice of all God's creatures; he will sound the Resurrection Trump, and will ravish the ears of the saints in Paradise. (*Koran*).

ST. MICHAEL.

The Archangel Michael is mentioned in Revelations (xii., 7.) but not in the Gospels.

St. Michael.
From a MS. in Bodleian Library.

St. Michael is often represented overcoming a DRAGON, like St. George; but he may be at once distinguished from the latter by the presence of his angelic wings. St.

Michael, too, should be shown as an active combatant rather than as an actual conqueror. The Dragon may be a Serpent, though more commonly it is a nondescript reptile of terrible aspect.

St. Michael is the patron saint of Normandy. The well-known Mont St. Michel there, was pointed out by the saint himself to a bishop of Avranches as a site on which to erect a church. This fane was succeeded by the magnificent abbey church begun in 966 and completed later by the Conqueror. The St. Michael's Mount in Cornwall is a situation not unlike that on the opposite coast of Normandy; and several of the southern counties possess churches dedicated to St. Michael which date from the period of Norman influence in England.

ST. RAPHAEL.

Raphael plays a leading part as an angelic monitor in the apochryphal BOOK OF TOBIT. When the blind and captive Tobit, retaining his trust in God, sends his son Tobias to Media to collect a debt, it is Raphael who is commissioned by God to be his guide. On the journey, while bathing in the Tigris, Tobias was attacked by a large fish, which by the direction of Raphael he killed, taking the heart, liver, and gall to preserve. Reaching Ecbatana, by command of Raphael Tobias married Sara, a maid whose seven husbands in succession had been killed by a devil before consummating the marriage. Going into her chamber, the youthful Tobias burnt the heart and liver of the fish upon the ashes of the perfume; whereupon the smoke drove away the evil spirit, which fled to the utmost parts of Egypt, and was bound by the angel. Tobias now returned to his father, with the money, and his bride; and anointing Tobit's eyes with the gall of the fish, restored his sight. Tobias lived to rejoice in the fall of Nineveh. But the point is, that Christian legendary

art has interpreted the Fish as Christianity, or the form of Christian Baptism; and has made the archangel Raphael present Tobias to the Madonna and the Infant Jesus.

Raphael has been called the Angel of the Redemption. As a guardian angel he watches over all pilgrims and wayfarers.

THE FALL OF THE ANGELS.

Milton's *Paradise Lost* gives us the most beautiful version of that legendary revolt of the angels which was led by Lucifer.

The archangel Michael, as Prince of the Church Militant, and Captain-General of the Angelic Legions, was the one deputed by the Almighty to lead the celestial forces against the rebel hosts. The victorious Michael cast Lucifer headlong out of heaven. The rebellious angels he chained in mid-air, where they could see above them the heaven they had forfeited; and beneath them the earth, from which constantly ascended the souls of the redeemed, going to the presence of God, from which they had shut themselves out. Thus they were made to suffer the perpetual torments of envy, hatred, and despair till the Day of Judgment.

Legends about WARS FOR THE SOVEREIGNTY OF HEAVEN are very confused and contradictory.

6.—THE DAY OF JUDGMENT.

At the sound of the Last Trumpet the end of the world is the work of the DESTROYING ANGEL. (See *Asrafil*, sometimes *Israfil*, p. 243).

Raphael, the chief Guardian Angel of Mankind receives the souls of men, and Michael, the Angel of Judgment weighs them in the Scales. The other five Archangels engage in the separating of the just from the unjust.

The subject of the Last Judgment, or as it was called, The Doom, was a favourite one to paint over a chancel arch. That at Wickliff's church, Lutterworth, shows the graves of the unbaptised in flames, while the baptised and the just rise to glory. Sometimes the Lord is shown seated on a Rainbow.

The Trump of Doom is never absent from typical pictures of the Last Judgment. The righteous are always gathered to the right of the judgment seat, while the wicked are placed on the left. The elect walk in fields of glory; foul fiends are waiting to wreak their spiteful tortures on the ungodly. Souls are not condemned till they have been weighed in the scale and found wanting.

The Last Judgment will be the Day of Wrath, "DIES IRÆ."

Dies iræ, dies illa,
Solvet sæclum in favilla,
Teste David cum Sibylla.

On that day, that day of ire,
Saith the King of Wisdom's sire,
Earth shall melt with fervent fire.

THE DEVIL.

The Devil is the personification of all evil, as God is of all good. Representations of him may be as repulsive as ever imagination goes. A very common belief is that he has a cloven foot which he cannot hide. Superstition associates this feature with the goat, a type of uncleanness; an explanation which will also account for the horns and tail which also so often go to make up his visible shape. When he appears he brings with him a smell of sulphur from the infernal regions; he disturbs the very elements, his appearances being generally accompanied by thunder and lightning. Yet withal, "the devil is not so black as he is painted."

The Devil has as MANY NAMES as he assumes characters. He is yclept Satan, the Adversary; Apollyon or Abaddon, the Angel of the Bottomless Pit; Beelzebub, the Prince of Darkness, and Beliel, the Wicked One. To the Hebrews he was Eblis, an archangel employed by God to destroy the Jinns or Genii, a race intermediate between men and angels. In the German legend of Dr. Faustus (who first printed the Bible) he is named Mephistopheles, and is delineated as a jeering, sneering, leering Tempter. When appellations descriptive of his evil aspect are borrowed from the animal world, he is a Roaring Lion, an Old Serpent, or a Great Dragon.

In the early Church it was believed that persons afflicted with certain diseases, especially madness and epilepsy, were possessed by evil spirits. Over such persons forms of conjuration were pronounced; this act was called EXORCISM. In the third century the idea began to prevail that all heathens and heretics were possessed by demons; hence exorcism was joined with the act of baptism. Exorcists were officers of the Church, members of an order of inferior clergy—inferior, perhaps, to indicate Christian contempt for the power of demons. In the later centuries witches and wizards had their Familiars, who were intimate evil spirits who always attended at call, and executed the demoniacal work of the Sorcerer.

All spirits of evil detest holy water and shrink from the benediction. An infallible safeguard against them is the sign of the cross, at which they instantly quail and from which they precipitately fly.

Into the nomenclature of plants the name of the Devil enters rather extensively. Besides a Satan's Hand there are over fifty plant-names mentioned by the Rev. Hilderic Friend, in his *Flower Lore*, to which the word Devil is prefixed. These include a Devil's Apple and Fig; his Corn, Meal, and Oatmeal; his Nettle, Parsley, and Wort; his Daisy, Posy, and Flower; his Leaf, his Tree, and his Oak; his Head, Eye, and Beard; his Horns and his

Claws, his Finger and his Guts; the Devil finds among the plants his Garter and his Riband; his Darning Needle and his Thread; his Snuff-box and his Stinkpot; his Poker and Brushes; his Candlestick and Churnstaff; his Coach-wheel and his Currycomb; his Dye and his Dung; his Cut and his Plot; his Ladies and Gentlemen, his Men and Women, and what not besides.

In the animal world we have the Tasmanian Devil (Dasyure), and the Devil-fish (Octopus); a British insect which has the startling habit of curving up its tail, as if in a threatening manner, is called the Devil's Coach-horse; and a kind of star-fish is commonly known as the Devil's Fingers. Similarly, any physical feature terrifying of aspect, any natural phenomenon monstrous in size, is associated with the idea of the Devil. Thus we get Devil's Punch-bowl, Devil's Bridge, and place-names of like structure and import.

SIN—HELL.

The DRAGON slain by St. George, or the one overcome by the Archangel Michael, is but Sin or the embodiment

Christ releasing the Redeemed from the Jaws of Hell.
From a Book of Hours, fifteenth century.

of it vanquished by the virtuously strong. Hell, in a parallel sense, was typified by the jaws of a great Dragon. Or a monstrous gaping Mouth of any kind, so long as it was horrible, armed with formidable teeth, and had issuant a fiery breath, would be understood to stand for the MOUTH OF HELL. Thus Sin is Hell. (See "Legend of St. Margaret"—p. 264).

Note.—CHRISTIAN DOCTRINE,—THE HOLY TRINITY.

To expound the doctrine of the Trinity St. Patrick used the Shamrock, probably the White Clover or the Herb Trinity, whose trifoliate leaf so admirably illustrated the triune God, "the three in one."

Graphically and architecturally a Circle within a Triangle is a common symbol used to denote the co-equality and the co-eternity of the Trinity.

God the Father, as creator and ruler of the universe, is sometimes symbolically represented as a Hand issuing from the Clouds. But when the Almighty is put into human shape He is usually shown in priestly vestments, in cope and stole, with a bishop's mitre or papal tiara on His head. In the colouring, the beard is sometimes gilt.

Emblem of the Eternity of the Godhead.

Three Fishes placed in the form of a Triangle or of a Circle, symbolise both the Trinity and the Eternity of the Godhead.

Trinity Sunday ends the festal part of the Christian year. In the Romish Church this was a splendid festival; devotions were addressed to each person of the Trinity; and there were processions peculiar to the day.

The Trinity: Three Gods in One.

From Mediæval Embroidery (fifteenth century), Hardwick Hall, co. Derby, apparently Hoods and Orphreys of Copes, originally used as coverings for the Altar rails in the Chapel, probably spoils from a Monastic house.

Chapter XII.

HAGIOLOGY.

1.—All Saints.

ON All Saints' or All Hallows' Day, celebrated November 1st, are commemorated all the saints whose names have not been mentioned in the Calendar. This festival, therefore, sums up all the special Saints' Day Celebrations; its great idea is the unity of Christians of all ages, countries, and races, in Christ. Not only does it commemorate saints and martyrs, but departed relatives and friends.

Originally this festival was held on May 1st. This was in 610 when the Pope of Rome ordered that the heathen pantheon should be converted into a Christian church, and dedicated to the honour of all martyrs. The change to November 1st was made in 834.

Hallowe'en will, of course, fall on October 31st. As may be gathered from the poems of Robert Burns, this vigil is superstitiously regarded in Scotland; in the poet's time it was firmly believed to be a night "when witches, devils, and other mischief-making beings are all abroad on their baneful midnight errands." In England, too, All Hallows' Eve, was regarded as the best possible time for prying into futurity, when the spirits of the dead were all abroad revisiting their former haunts.

The Vigils or Eves of Feasts are, as a rule, to be observed fasting. There are two exceptions to this rule, and All Saints' Eve is one of them. It shares with Christmas Eve the EXCEPTIONAL honour of being celebrated with MIRTH and jollity. In the Roman Church, however, both vigils are kept strictly as fast days.

2.—All Souls' Day.

All Souls' Day, followed immediately, on November 2nd, thus continuing this ancient FEAST OF THE DEAD. This festival was held for interceding for the souls in Purgatory. In England it was customary to ring the church bells for souls in Purgatory.

From the religious custom of PRAYING FOR the souls of THE DEAD, in olden England there sprang the popular custom of going a-souling, or going a-gooding, as it was sometimes called. Whether the custom originated in collecting money wherewith to pay for masses for the dead, is not known. But bands of children, or of old women, or of poor men, went round to the houses of the well-to-do on Souling Day, as they called it, begging money, apples, ale, or doles of cake. In some parts specially baked cakes were prepared in readiness to give away; they were called soul-cakes. The begging was performed by the aid of quaint rhyming ditties. In Salop the ditty used was:—

> Souling times' coming, so we are souling here
> All we're souling for is apples and good beer.

Another doggrell used was:—

> Soul-day, Soul-day, Soul
> One for Peter, and two for Paul;
> Three for him who made us all.
> Pray good people
> Remember the poor,
> And give us all a good soul-cake
> For the blessed dead and charity's sake.

In some parishes it is said the begging bands anciently assembled in the church, and at the service prayed for the souls of local benefactors and the founders of parochial charities.

All Souls' Day was instituted, 993, in the monastery of Clugny, according to the following tradition:—

A pilgrim returning from the Holy Land was compelled by a storm to land on a rocky island, where he found a hermit, who told him that among the cliffs of the island was an opening into the infernal regions, through which huge flames ascended, and where the groans of the tormented were distinctly audible. The pilgrim told Odilo, abbot of Clugny, of this; so the abbot set apart the following day, which happened to be November the 2nd, for the benefit of souls in PURGATORY.

3.—Patron Saints of Christendom.

Mrs. Jameson says that "all saints are, in one sense, patron saints; either as protectors of some particular nation, province, or city; or of some particular avocation, trade, or condition of life; but there is a wide distinction to be drawn between the merely national and local saints, and those universally accepted and revered.

"*St. Denis*, for instance, is not much honoured out of *France*; nor *St. Januarius*, the Lazzarone saint, out of *Naples*; but *St. George*, the patron of *England*, was at once the great saint of the Greek Church, and the patron of the chivalry of Europe; he triumphed wherever triumphed the cross, from the Euphrates to the Pillars of Hercules."

The British flag, known as the Union Jack, is but an interlacing of the crosses of St. George (as patron saint of England), St. Andrew (for Scotland), and St. Patrick (for Ireland). See also p. 231.

Mrs. Jameson makes a distinct class of those saints who, having no scriptural or apostolic sanction, have yet been invested by the popular and universal

St. Margaret of Scotland.

faith, with a paramount dignity. These are St. George, St. Sebastian, St. Christopher, St. Cosmo and St. Damian, St. Roch, and St. Nicholas. The Virgin patronesses to whom are rendered a like universal worship, are St. Catherine, St. Barbara, St. Margaret, and St. Ursula.

4.—St. George of Cappadocia.

St. George was born in Cappadocia, of Christian parents, during the reign of Diocletian. The legend of this saint is evidently borrowed from classic sources. He was a soldier, who on his way to join his legion, came to the city of Selene in Libya, which he found was devastated by a MONSTROUS DRAGON which issued from a neighbouring marsh. This monster having eaten up the flocks and herds outside the city, was being appeased by the daily sacrifice of two children, taken by lot. At the moment of St. George's advent, the lot had fallen upon Cleodolinda, the KING'S DAUGHTER. The King in despair had offered to sacrifice half his kingdom to save his fair daughter; but the angry people, insisting that he had no right to withhold his child, the King consented to fulfil his obligation after a respite of eight days. At the end of that time, the beautiful victim, clad in her royal robes, was led forth with tears and lamentations, and the city gates were shut upon her. As she went sadly towards her doom, St. George happened to pass by, mounted on his noble steed. Taking compassion on the unhappy princess, he offered to defend her. When the pestiferous dragon emerged from his lair half-crawling and half-flying towards his victim, St. George rode forth to attack him, first making the sign of the cross.

After a long and deadly conflict, the saint transfixed the monster with his trusty lance, pinning it to the earth. Then with the maiden's girdle he bound the beast, and giving the end of it into the maiden's hand, bade her LEAD THE VANQUISHED MONSTER into the city. Great were the rejoicings over this conquest, and twenty thousand of the people were converted and baptised that day. St. George then slew the dragon, and cut off his head; and the treasure with which the king rewarded him, he distributed among the poor, and resumed his journey to Palestine.

The Emperor Diocletian's EDICT against the Christians being promulgated at that time, St. George tore down the first copy of the decree he saw, and TRAMPLED it under foot. He was seized and carried before the proconsul DACIAN, who sentenced him to EIGHT DAYS' TORTURE. First, the victim was bound to a cross, and his flesh was torn with sharp nails; after which he was scorched with burning torches, and then salt was rubbed into the smarting wounds. Not being vanquished by these cruelties, Dacian called in the aid of an enchanter, who prepared a cup of the most deadly poison for the sufferer. But St. George unhesitatingly accepted the proffered cup, and after making the sign of the cross, drank it off without injury. This miracle so astounded the enchanter, that he instantly became a Christian himself; for which he was as promptly beheaded. St. George was next bound upon a wheel of sharp blades; but two angels descended from heaven and broke it.

Then the holy sufferer was tortured with boiling lead till it was thought his spirit was sufficiently subdued to wring from him a recantation of his faith. Crowds flocked to the temple to witness his humiliation. The pagan priests reviled him. But St. George simply knelt down and prayed to his Redeemer; whereupon a storm of thunder and lightning suddenly sprang up, the idols were struck, the temple destroyed, and priests and people perished in the ruins. Dacian then gave vent to his rage, ordering the saint to be beheaded without further ado. St. George went cheerfully to his execution.

St. George seems to have been adopted as patron saint of English Crusaders by Richard I.; since the institution of the Order of the Garter in 1330 he has been fully recognised as the patron saint of England.

5.—ST. SEBASTIAN.

St. Sebastian was a native of Narbonne, and one of the Prœtorian guards who was secretly

a Christian. He was ordered, by the Emperor Diocletian, who had once been his friend, to be shot to death with arrows, for intervening on behalf of other Christians. Irene, the widow of one of his martyred friends, took away his body to bury it, but found that he was still alive, the arrows having hit no vital part. By careful nursing he was restored to life and vigour. Disdaining to fly from Rome, St. Sebastian was again arrested. This time the Emperor ordered him to be beaten to death with clubs, and his BODY thrown into Cloaca Maxima. Even from this receptacle his body was RECOVERED by a Christian lady named Lucina, who buried it at the feet of St. Peter and St. Paul.

St. Sebastian is depicted with a number of arrows piercing his body. This saint is regarded as the protector against plague and pestilence, the ARROWS then being taken as emblematic of PESTILENCE.

St. Sebastian is the patron saint of archers because he was bound to a tree and shot to death with arrows. As the arrows struck in his body as thick as pins on a pincushion, he is also the patron saint of pin-makers. And as he was a centurion, he is also the patron saint of soldiers.

6.—St. Christopher.

Of Christ's appearance on earth after His resurrection there are many legendary accounts in addition to the authentic records of the Gospels. The legend of St. Christopher, for instance, relates that he received his name (which literally signifies "Christ-bearer") because he carried Christ across a stream in Syria. He had been converted by a hermit and baptized, and as a mark of penitence undertook to carry strangers across the deep FORD OF THE STREAM, a task for which his GIGANTIC STATURE and strength well fitted him. Once a LITTLE CHILD presented himself to be carried, but the giant

found his burden grow heavier and heavier till he almost sank in mid-stream, and had the greatest difficulty in reaching the opposite bank with his burden safe; as for himself he was quite exhausted. Then the Lord revealed Himself, for it was He who had tested the giant's forti-

St. Christopher.
From a Nurnberg print, 1515.

tude, and his fidelity to a self-imposed task, and who now changed his name from Adokimos to Christopheros.

All this is an ALLEGORY; Christopher, meaning the "cross-bearer," is Jesus Christ; the Child is the offspring of Adam; the River is death. The saint is called a giant because the Redeemer was equal to so great a burden.

St. Christopher's feast is kept on July 25th, the anniversary of his martyrdom (under Decuis). As this saint bore Christ across the water in safety, what more appropriate to dedicate to him than the Water Fern?

7.—St. Cosmo and St. Damian.

St. Cosmo and St. Damian were brothers who were nurtured in the Christian faith by their mother Theodora. They were physicians, a fact which is generally indicated in pictures of them by their holding of a lancet, or a jar of healing unguent, or by the introduction of some such accessory as a mortar and pestle. These two good men ministered to the sick poor among whom they laboured with a self-sacrificing devotion, but always refusing to accept fees; for which they have received the honourable title ANARGYRI ("without fees"). For their many Christian virtues they fell under the wrath of the Arabian proconsul during the Diocletian persecution. In the martyrdom which ultimately overtook them they were repeatedly the objects of DIVINE INTERPOSITION. Being thrown into the sea by their enemies, they were rescued from the angry waters by an angel of God. Being next condemned to the stake, the fire refused to consume them. It was then ordered that they should be stoned to death; but the stones fell among those that flung them, and killed so many, that the enraged Roman Governor had them beheaded without more ado.

8.—St. Roche.

St. Roche, or Roque (in Italian, San Rocco) was a native of Montpelier. He was born with a small red cross on his breast; he grew up vigorous in mind and in body, and became an ardent Christian devotee. By his

fervent prayers he healed the sick; so that he has become the patron of all sick lying in hospitals. In plague and pestilence he confidently carried his prayerful healings everywhere he went among the sick and the dying. His pictures represent him lifting his robe to show, with a calm unconcern, a PLAGUE-SPOT on his sturdy thigh. During the famine accompanying one pestilence his life was preserved by his faithful hound bringing him his daily bread. He died in 1327. After death his holy relics were as efficacious in times of plague as his living presence had been. Some Venetians, under pretence of a pilgrimage to his shrine, stole his relics from Montpelier, and carried them to Venice, where they now rest in the magnificent church of San Rocco, which has been so beautifully decorated by the hand of Tintoretto and other great artists.

St. Roche's day, August 16th, was formerly celebrated in England as a general HARVEST HOME, or Autumn Feast. (See also p. 282).

9.—St. Nicholas.

St. Nicholas, bishop of Myra, was famous for his infant piety, as already related (p. 48). He is the protector of the weak against the strong, of the poor against the rich, and of all prisoners, slaves, and captives.

In Christian art he is represented in episcopal robes, and has either THREE PURSES, or three golden balls, or THREE CHILDREN, as his distinctive symbol. The three purses are in allusion to the three he gave to three sisters to enable them to marry. The three children allude to the legend of the Asiatic gentleman who sent his three sons to school at Athens, bidding them to call on St. Nicholas, by the way, for his benediction. They stopped at Myra for the night, and the inn-keeper, to secure their baggage, murdered them in their beds, and put their

bleeding carcases into a pickling tub along with some pork, intending to sell the whole as such. St. Nicholas had a vision of the whole affair, and went to the inn; the man confessed his crime, and St. Nicholas raised the boys to life again.

10.—St. Catherine.

St. Catherine was the daughter of Sabinella, Queen of Egypt, by Costis, half-brother of Constantine the Great.

St. Catherine and the Divine Bridegroom.
From a Sicilian work of 1514.

She was highly educated in the schools of Greek philosophy ere she succeeded to the throne, which she did at the early age of fourteen. She despised earthly sovereignity and all forms of worldly power. Her nobles endeavoured to induce her to take part in the government of the country, and to this end suggested marriage to some prince of approved power and wisdom. Catherine then drew up such a list of virtues, which she insisted

her suitor must possess, that her nobles left her presence with the conviction that such a paragon of a prince was not to be met with, if they searched to the ends of the earth. That night it was revealed by a vision to a Holy hermit of the desert that the only bridegroom intended for Catherine was the perfect Christ Himself. This revelation was made known to Catherine, to whom also a miraculous portrait of the Saviour was sent, which confirmed her belief in the truth of her selection for the DIVINE BRIDEGROOM.

Plato and all the Greek philosophers were now cast aside for Christ and His Gospel. In a vision she saw herself wedded to Christ; and when she awoke in the morning found the heavenly wedding-ring on her finger.

So much was she now devoted to Christianity that the tyrant persecutor, Maximin, sent rhetoricians to argue with her. But she controverted these sages instead, and won them all over to Christian baptism. The enraged tyrant condemned these men to be burnt at the stake; but in their sufferings Catherine exhorted and encouraged them to the last. Then Maximin tried unsuccessfully to corrupt her virtue; but having to depart to the wars, instructed his officer, Porphyry, to imprison her. But even in her prison Catherine effected the conversion of Porphyry, and of the Empress also. The tyrant, immediately on his return, ordered Catherine's execution, which was to be accomplished by means of four WHEELS, armed with sharp points and blades, one pair revolving one way, and the other in an opposite direction. As soon as Catherine was bound to the contrivance, the destroying angel broke the machine to atoms, and the flying fragments killed her executioners, and three thousand of the people besides.

The relentless tyrant then had his victim beaten with rods; after which she was beheaded.

St. Catherine's body was immediately carried away by angels to Mount Sinai.

11.—St. Barbara.

St. Barbara was the daughter of a pagan father who exhibited a most bigoted hatred towards Christianity. Notwithstanding that he kept her secluded, shut up in a TOWER, she contrived to get into communication with

St. Barbara. From painted glass.

Origen, by whom she was converted. One day in the absence of her father she found some masons at work erecting a bath chamber. It had been intended to light this chamber by two windows. On her father's return she at once took upon herself all the responsibility for altering his plans, and had THREE WINDOWS inserted; putting forth, as her reason, an allusion to the threefold

means by which the soul received light from the Holy Trinity—light from the Father, light from the Son, and light from the Holy Ghost. This avowal of a great Christian doctrine so enraged her father that he unhesitatingly denounced her. She was scourged; but the heavy rods turned into light feathers as they were laid upon her back. Her implacable father then carried her away to the mountains, where he cut off her head with his own hands. As he was returning home, however, he was overtaken by a terrible storm of THUNDER and LIGHTNING, in which he was utterly consumed.

St. Barbara is the patroness of armourers and gunsmiths, of fire-arms and fortifications; and a protectress to be invoked against thunder and lightning, and explosions of gunpowder. She died about A.D. 303, at the close of the last of the Ten Persecutions.

12.—St. Margaret.

St. Margaret is sometimes known as St. Palagia, St. Marina, and also as St Geruma. She was a young woman of exceeding great beauty whom Olybius, Governor of Antioch, desired to wed. When she rejected his suit with scorn, he threw her into prison, and there unsuccessfully assailed her again. In her loathsome dungeon she was visited by the Devil in the form of a dragon. Her encounter with the Evil One is given variously in the different versions of the legend.

In one version she is said to have put the Devil to flight by holding up the cross of Christ. In another version it says the DRAGON was BURST ASUNDER. In pictorial representations St. Margaret is shown coming out of the Dragon's mouth, the Dragon having swallowed her, but being compelled to disgorge her from his wicked maw when she made the Sign of the Cross.

St. Margaret is the chosen type of female innocence and

meekness. She is the patron saint of Lynn Regis, and on the corporate seal of that borough is delineated as standing on a dragon and wounding it with a cross.

There is also a St. Margaret of Scotland (p. 254). She

St. Margaret.

was the grand-daughter of an English king, who married Malcolm III. of Scotland. She built many churches and monasteries in that country. Her feast day is June 10th.

13.—St. Ursula.

St. Ursula's history is not altogether unconnected with England. She was the daughter of a King of Brittany; when her mother died she at once most ably filled her place; and she so endeared herself to her father that he fain would have kept her always at his side. But she became known far and wide for her wisdom, learning, piety, and beauty; as one who possessed every charm and grace of the female sex. Aggrippinus reigned as King of England. His only son, Conon, hearing of the princess Ursula, desired her in marriage; and King Aggrippinus sent potent ambassadors to demand her

hand on behalf of his son. Now the King of Brittany was perplexed, because he did not want to lose his daughter, nor yet, on the other hand, to offend his royal brother of England. Soon was he relieved of this perplexity by the wisdom of his gentle daughter, Ursula. In reply to the King of England's overtures she drew up a threefold proposal, the terms of which were purposely made so difficult that it was hoped they would never be entertained, and that negotiations would consequently be broken off.

The King of Brittany asked on behalf of his daughter —First, that there should be given to her, as lady companions, ten virgins of the noblest blood in the land; to each of these a thousand attendants, and a thousand more maids to wait upon her. Second, that her virginity should be honoured for three years, during which she should be at liberty to visit shrines and all holy places. And thirdly, that the prince and all his court should receive baptism—for they were but heathens in England at that time.

The glowing reports brought back to England by the ambassadors but inflamed the desire of Conon. Messages were despatched to the King's vassals everywhere—in response to which, noble maidens came trooping into court from all sides. The conditions of Ursula's marriage treaty were fully and unhesitatingly accepted.

The maidens were duly assembled; and they were immediately afterwards received with courtesy and great thankfulness in Brittany by Ursula. By her desire they met together one fine spring morning outside the City, on a meadow of freshest green, dotted all over with the brightest flowers. There she preached to them of Christ's love and of Christian charity; after which she triumphantly baptised them in her own faith, at a clear sweet stream, which flowed through that flowery mead. Then in her gratitude, she wrote graciously permitting her affianced spouse to wait upon her, which as a true knight he immediately did.

The pilgrimage of Ursula and her virgins then commenced.

They embarked on ships without sailors, and being miraculously taught, steered the ships themselves. Venerable and holy prelates accompanied them, and by way of the Rhine they came to Basil, from which city they passed on foot to Rome. The Bishop of Rome expressed his admiration for Ursula's good work, and giving his blessing to her and her following, lodged them all in an encampment on the plain towards Tivoli.

Then the valiant Conon was miraculously transported to Rome, where he received baptism at the hands of Cyriacus the Bishop, being re-named Ethereus, to express that purity of soul which now caused him no longer to aspire to the possession of Ursula, but to court the crown of martyrdom instead.

All being prepared for the return voyage, the ELEVEN THOUSAND VIRGINS led by Ursula, and accompanied by Ethereus, Cyriacus, and a company of faithful knights, cardinals of the Church, and other venerable and holy men, embarked for COLOGNE. Here they found the city besieged by a host of pagan Huns. The barbarians were at first amazed to see the vessel filled, not with fierce warriors, but with beautiful maidens, unarmed youths, and venerable bearded men. But recovering quickly, the cruel heathens resolved that their Germania should not be converted by preachers, nor yet by Christian maidens intermarrying with their warlike countrymen, to have children reared in the gentle faith of Christianity. So they fell upon the unresisting crew of this wonderful ship, and slew them everyone, Ethereus being the first to fall, and Ursula, after encouraging her maidens to the end, being the last. She, finally, was transfixed through her pure BREAST by THREE ARROWS shot by the Germaine prince, who would have saved her to be his queen, had she not refused all his offers of life and earthly greatness with holy scorn.

At Cologne are shown the skulls of Ursula's eleven thousand martyred virgins.

14.—Emblems of the Saints.

A most compendious and researchful work is that entitled *Emblems of the Saints*, by the late Dr. F. C. Husenbeth, edited by Dr. Augustus Jessop, and printed

Sacred Heraldry. Badge of Dominican Order.
From a Venetian work of 1517.

at Norwich in 1882. It contains a very full and complete alphabetical list of the Saints with their Emblems, and the authorities for same. Then another part gives a simi-

lar list in another order—the emblems with their Saints. Next appears a list of the various Arts, Trades, and Professions; Counties and Cities; all with their PATRON SAINTS. Then in parallel columns are found VARIOUS CALENDARS; namely those of the Roman Church, the Sarum Use, the Scottish, Old English, French, Spanish, German, and Greek Churches; till there would appear to be no possibility of missing any Saint whose name has ever appeared in the Calendar of a Christian Church. Lastly, there is an armoury of SACRED HERALDRY, with the arms appropriated to the saints, beautifully printed in colours.

15.—THE GOLDEN LEGEND.

The Golden Legend is too remote from the scope of this work to be here treated in full or to be drawn upon to any extent. It is a famous collection of hagiology, made in the THIRTEENTH CENTURY, by Jaques de Voragine. It had long been the practice to set young students in the religious houses to exercise their talents by accommodating the narratives of heathen writers to the records of Christian saints. It was a revision of these lives of the saints that VORAGINE made; and he thought the corrected legends were "worth their weight in gold." The Golden Legend is valuable for the picture it gives of mediæval manners, customs, and thoughts. Longfellow has a dramatic poem called THE GOLDEN LEGEND.

Chapter XIII.

THE ENGLISH CALENDAR.

THE Calendar is the order and arrangement of the Feasts, Festivals, and Fasts of the Christian Year.

The Christian Year is the commemoration of different circumstances and incidents in the life of Christ. It is measured by seasons, as the civil year is by months, etc. The teachings and customs of the Church, connected with these various seasons, have filtered deeply into the daily life and habits of the people.

The Christological incidents to which the more important seasons refer have already been dealt with in their proper places.

At the beginning of the Prayer Book may be found the Calendar of the English Church, arranged to correspond with the days of the months of the Civil Year; also Tables of the Movable Feasts, of the Immovable Feasts, of Holy Days, and of the Days of Fasting.

The Ecclesiastical Year does not coincide with the Civil Year beginning on January 1st; it commences with the Christian season of Advent.

ADVENT, the observance of which as a fixed ecclesiastical season of definite length, is of comparatively late date, needs some few words of explanation. As soon as December 25th was fixed for the celebration of the Nativity of Christ, it was thought fit to introduce it, like

the Easter Festival, by a period of penitence, fasting, and devotion. In the Gallican Church of the sixth century, the *Quadragesima S. Martini* (that is, the period of forty days from Martinmas, or November 11th) was adopted as the period of preparation. Since the time of Gregory the Great, the keeping of the four Sundays, with the previous one as a kind of introduction, has continued without variation. As Advent is the season of preparation for Christ's Second Coming, to which the Christian may look forward with hopefulness, it was appropriate to place it immediately before the Season of Christmas which commemorates His first Coming. The Second Coming will close the great Mediatorial Office of Christ, which it was the purpose of His First Coming to commence; hence the Advent Services of the Church do not breathe unmixed thankfulness and joy, but dwell to some extent on thoughts of the Great Judgment.

I.—The Movable Festivals and Fasts.

The occurrence of the greater Festivals of the Church depends upon the Movable Feast of Easter, which like the Jewish Passover, was fixed by reference to the moon.

Easter was fixed (at Nice, A.D. 325) to be solemnised on the Sunday following first full-moon on, or after, the Vernal Equinox, March 21st.* This full-moon is sometimes called the Paschal (or Passover) full-moon.

* The motions of the moon have entered largely into the calculations by which the Calendar was constructed. The ancient Greeks noticed that nineteen Solar years were found equal to 235 lunations; and after this cycle of nineteen years the new moons returned on the same day of the month. They adopted this method of computation, and it was engraved on a Golden tablet at Athens. Hence the number showing what year of the moon's cycle any given year was in, is called the Golden Number. Similarly, the Epact is the moon's age at the end of the year, or the excess of the Solar month or year above the lunar.

The other Movable FESTIVALS, given in the Rules and Tables at the beginning of the Prayer Book, are:—

Septuagesima, falling about seventy days before Easter.
Sexagesima, falling about sixty days before Easter.
Quinquagesima, falling about fifty days before Easter.
Quadragesima, falling about forty days before Easter.
Rogation Sunday, next before Ascension Day.
Ascension Day, forty days after Easter (*Acts* i., 3).
Whit Sunday, ten days more, making fifty after Easter (Pentecost means fifty days after Passover).
Trinity Sunday, the Sunday following Whitsuntide.
Advent Sunday, always the nearest Sunday to the Feast of St. Andrew (November 30th) either before or after it.

The FASTS, and days of ABSTINENCE, which are also Movable are:—

Lent, forty days before Passion Week.
Ember days at four seasons, viz.:
(*a*) Wednesday after first Sunday in Lent.
(*b*) Friday after Pentecost.
(*c*) Saturday after September 14th (Holyrood Day).
(*d*) Saturday after December 14th (St. Lucia's Day).

(Said to be so called from the custom of putting ashes on the head while fasting. In olden times these days were set apart for the consecration of the Four Seasons; now prayers are offered specially on these days for those about to be admitted to Holy Orders.).

The three Rogation Days, immediately precede Ascension Day.

WAKES AND FAIRS also were often movable, generally being fixed for the nearest Sunday, either before or after, to the day of the Saint, to which the parish church was dedicated.

The Events in Our Lord's history commemorated by the foregoing Movable Festivals and Fasts are:—

At Lent—Fasting and Temptation.
In Holy Week—His Passion or Suffering.
On Good Friday—His Crucifixion.
On Easter Day—His Resurrection.
On Holy Thursday—His Ascension.

In addition to which the Mission of the Holy Ghost is commemorated on Whit Sunday; and the doctrine of the Trinity is enforced on Trinity Sunday.

2.—Some Lesser Known Names of Movable Days.

To certain movable days of these ecclesiastical seasons, folk-lore and ancient custom added specific names, which are not recognised in the terminology of the Church; for instance:—

Carle, or *Care Sunday*, was the fifth Sunday in Lent, and the second before Easter Day; so called from a north country custom of eating quantities of small peas fried in butter, and called carlings.

Corpus Christi Day, or Body of Christ Festival; the Thursday after Trinity Sunday; instituted 1264. See p. 78.

The *Paschal Sabbath*, the Eucharist or Lord's Supper, are other names for Easter Sunday.

Low Sunday, the Sunday next after Easter, so-called because the church-service is abridged or lowered from the high ceremonial pomp of Easter Day.

Relick Sunday is the third Sunday after Midsummer Day; on this day holy relics were carried in procession, and exhibited to the people.

3.—Immovable Feasts and Fasts.

The Immovable Feasts and Fasts, given in another Table in the Prayer Book, are:—

All Sundays are Feasts and all Fridays (except Christmas Day) are Fasts.

The Events in Christ's Life commemorated on fixed dates are:—

March 25th.—Lady Day, in honour of Gabriel's announcement to "Our Lady"; otherwise called the Annunciation.

December 25th.—The Nativity of Christ, or "Christ-Mass."

January 1st.—The Circumcision of Christ.

January 6th.—The Epiphany, or Manifestation of Christ to the Gentiles (*i.e.*, to the Magi). Falling on the twelfth day after Christmas, it is also called Twelfth Day.

February 2nd.—Presentation of Christ in the Temple; otherwise called the Purification of the Virgin Mary, or Candlemas.

4.—The Greater Commemorations—"Red Letter Days."

It will be found that the Church honours with a Special Service of Collect, Epistle, and Gospel, the whole series of Sundays in the year, and the great Dominical Holy Days (those connected with the manifestation of Our Lord) interspersed among them. This series may be divided into three parts, viz.—

(1.) Those connected with CHRISTMASTIDE—

(*a*) The four Sundays of Advent.

(*b*) Christmas to Epiphany (and six Sundays after) including the Festivals of St. Stephen, St. John the Evangelist, and Holy Innocents.

(2) Those connected with EASTER-TIDE—

Septuagesima to Trinity Sunday, including Ash Wednesday, Lent, Holy Week, Good Friday, Easter Week and five Sundays after, and Whit Week.

(3) The NON-FESTAL Part of the Year, which may be a period with as many as twenty-seven Sundays after Trinity.

Similar special services are arranged for the MINOR HOLY DAYS, and the Saints' Days, beginning with St. Andrew's Day (November) 30th) and terminating with All Saints' Day (November 1st). The Holy Days which are not Saints' Days are all connected with the life-history of Christ; as Innocents' Day, The Circumcision, The Epiphany, The Purification, and The Annunciation. Of the twenty Saints' Days there are commemorations of the Twelve Apostles, with St. Matthias in place of Judas Iscariot; St. Barnabas, and St. Paul; the two Evangelists who were not of the disciples (St. Luke and St. Mark); St. John the Baptist, St. Stephen the first Martyr, St. Michael and All Angels, and All Saints.

The Calendar commemorates the Conversion of St. Paul (January 25th), because this was the chief event in his life.

St. John the Baptist has not only his Nativity celebrated (June 24th) but his beheading is also observed (August 29th) as a minor event.

All these were known as RED LETTER DAYS; in the modern Prayer Book Calendar they are now commonly printed in Italic type, and not in red ink as they anciently were.

5.—"Eve"—"Morrow"—"Octave."

The *Morrow* of a Feast is the day following.

The *Octave* or *Utas* of each Feast is always the eighth day after it occurs; for example, the Feast of St. Hilary is the 13th January, hence the Octave of St. Hilary is the 20th January, the same day of the week following.

After the Calendar, the Prayer Book not only gives Tables of the Movable and of the Immovable Feasts, but it also gives the Vigils and the other Fasts.

The *Vigil* or *Eve* of a Feast is the day before it occurs; it was originally a nocturnal service, and invariably a Fast; but the night services became disused on account of certain disorders. If a Feast day falls on a Monday, the Vigil is kept on the Saturday preceding.

6.—"Dies Non."

An old law phrase is "Dies Non," signifying a non-business day when the courts did not sit; as on Sundays; the Purification in Hilary term; the Ascension in Easter term; St. John Baptist in Trinity term; and All Saints', with All Souls' in Michaelmas term.

When the Roman Church was first established, the daily dispensation of justice was prohibited by canonical authority, that the festivals of the Church might be kept holy. Thus Advent and Christmas occasioned the winter vacation; Lent and Easter the spring; Pentecost the third; haymaking and harvest the long vacation between Midsummer and Michaelmas. Each Law Term is dominated from the Festival Day immediately preceding its commencement; hence we have the terms of St. Hilary, Easter, Holy Trinity, and St. Michael.

7.—The Minor Festivals of the Church.

The English Calendar retains still a number of the ancient Minor Festivals of the Church, which in the old

Calendars were printed with BLACK LETTER. Before the Reformation the Roman Calendar was full to repletion; but as prayer for the INTERCESSION OF SAINTS was prohibited to Protestants, a number of the old Saints' Days were abolished. Yet some had to remain in deference to old custom; and the Reformers seem to have selected those having strong local associations in connection with Fairs and Wakes, and those which were of such wide-spread popularity as to lend their names to Law Terms, and more general holidays. All these Minor commemorations incline to special recognition of Martyrs, and to Saints connected with either the English or the Gallican Church.

The title of "CONFESSOR" is given to those who bore for Christ's sake suffering short of martyrdom, or who witnessed for Christ by special sanctity and austerity of life.

No festal services were provided for these Minor Saints' Days. Among these minor celebrations, which the Church offers for examples of saintly life, and steadfastness in holding the faith of Christ, the following are worthy of passing notice:—

January 13th.—*Hilary*, bishop of Poitiers, is accounted a Confessor for his devoted struggle against Arianism (A.D. 350). From his day Hilary Law Term is named.

January 21st.—*St. Agnes*, patroness of purity, is called "the Lamb's chaste spouse." On this day snow-white lambs were brought to the altar to be blessed while the Agnus was singing; the consecrated animals were afterwards shorn, and palls, intended for newly consecrated archbishops, made from their fleeces.

On St. Agnes' Eve many superstitious practices were observed by young maidens; says Ben Jonson:—

And on sweet St. Agnes' Night
Please you with the promis'd sight,
Some of husbands, some of lovers,
Which an empty dream discovers.

February 3rd.—*St. Blaise*, Armenian bishop and martyr; tortured and torn with iron combs; hence patron of woolcombers.

St. Blaise.
From Glass in Oxford Cathedral.

February 14th.—*St. Valentine*, priest and martyr of Rome, A.D. 270. The season of the year when the BIRDS MATE, probably had something to do with the custom of choosing Valentines.

Why Valentine's Day to choose
A mistress, and our freedom lose?
May I my reason interpose,
The question with an answer close?
To imitate we have a mind,
And couple like the winged kind?

March 1st.—*St. David*, or in Welsh, Dewid, patron of Wales,* was a Welsh prince, Archbishop of

* *St. Patrick*, whose day is March 17th, does not appear in the English Calendar, although he was the Apostle of Ireland, which country he cleared of snakes and other vermin by charming them away.

Caerleon, whence he removed west to Menevia (St. David's) in connection with some mission to Ireland; date doubtful (A.D. 541—601).

> The first of this month some do keep
> For honest Taff to wear his leek.

March 2nd.—*St. Chad*, or Ceadda, was made Bishop of York in rivalry to the absent Wilfred (664), but was deposed by Archbishop Theodore; afterwards he founded the see of Lichfield. The relics of St. Chad were taken from Lichfield Cathedral at the Reformation, and after being lost to sight for about two centuries were recovered, and are now deposited in the Roman Catholic Cathedral at Birmingham.

St. Benedict.
From a Florentine work of 1525.

March 12th.—*St. Gregory the Great*, Bishop of Rome and founder of the greatness of the Papacy; sent St. Augustine to convert the Anglo-Saxons to Christianity, A.D. 597. (See also p. 222).

March 18th.—*St. Edward*, King of West Saxons, martyred at Corfe Castle, A.D. 978; canonised for his piety. Translation of his body from Corfe to Shaftesbury is commemorated June 17th.

March 21st.—*St. Benet*, or *Benedict*, Abbot, founder of BENEDICTINE ORDER.

April 3rd.—St. Richard de Wiche, born at Droitwich, Bishop of Chichester, 1245—1253; although his nomination caused a struggle between king and pope, he lived down all enmity.

April 4th.—*St. Ambrose*, was one of the best and greatest of the early Christian Fathers. The Emperor Theodosius, to whom St. Ambrose refused the sacrament on account of the cruelty with which he quelled an insurrection, said of him in after days, "In truth only Ambrose ever showed me what a bishop is." The greatness of St. Ambrose is also well shown in the fact that when quite a young man he was unanimously and quite against his own wishes elected to the Bishopric of Milan. His sermons, we are told, attracted not only the multitude but the upper classes and the most distinguished intellects in Milan, amongst whom was Augustine, who says, "I listened to his words, and hung upon their sweetness."

April 19th.—*St. Alphege*, Archbishop of Canterbury. Killed at Greenwich by the Danes (1012).

April 23rd.—*St. George*, the great Martyr, patron of England. (See pp. 231 and 255).

St. George he was for England,
St. Denis was for France;
Sing "Honi soit qui mal y pense."

May 3rd.—*Invention* (or Discovery) of the *Cross.*

May 19th.—*St. Dunstan*, Archbishop of Canterbury, 959.

> St. Dunstan, as the story goes,
> Once pulled the Devil by the nose.

May 26th.—*St. Augustine*, founder of English Christianity; his flower is a Rhododendron, which blooms about this time. (This is not the St. Augustine mentioned on p. 221).

May 27th.—*Venerable Bede*, a monk of Wearmouth, historian of the English Church. The title Venerable was inserted in his epitaph by an angelic hand.

June 5th.—*St. Boniface*, the Apostle of Germany, was born at Crediton.

June 17th.—*St. Alban*, the first British martyr (at St. Alban's).

St. Alban.

July 15th.—Translation of *St. Swithun*, bishop of Winchester. He was buried by his own desire outside the Cathedral, where men might walk over his grave. After canonisation in 912 his

remains were translated to a shrine inside the Cathedral; whereupon he showed his anger by a rain which stopped the work by forty days.

> In this month is St. Swithun's Day;
> On which, if that it rain, they say
> Full forty days after it will,
> Or more or less some rain distill.

August 1st.—*Lammas Day*—so called from Hlafmas, or Loaf-mass, the offerings of the first fruits of the new harvest—"Harvest Home" celebrated.

August 10th.—*St. Lawrence*, martyred on a grid-iron (A.D. 258).

St. Lawrence.
From Painted Glass, Nettlestead Church, Kent.

August 28th.—*St. Augustine*, bishop of Hippo and father of Latin Theology. He pronounced that all infants dying before baptism were deprived of the sight of God. (See also pp. 221 and 281).

August 29th.—Beheading of *John the Baptist*—his martyrdom. (See also pp. 69 and 275).

September 1st.—*St. Giles*, Hermit and Abbot, a Gallican saint, patron of Cripples, because in his desire to mortify himself he refused to be cured of lameness. To avoid the honours his countrymen in Athens wished to pay him, he fled to France, and there lived as a hermit in a cave, being supported by the milk of a hind in the forest. At St. Giles', Cripplegate, the crippled beggars of London were wont to assemble in olden times to beg for charity.

St. Giles.
From Painted Glass, Sandringham Church, Norfolk.

September 14th.—Holy Cross, or *Holy Rood Day*, celebrates the exhibition of the True Cross in the Basilica built by the Empress Helena, at Jerusalem, in 326. The Passion Flower is dedicated to the EXALTATION OF THE CROSS. (See also p. 146).

September 26th.—*St. Cyprian*, Bishop of Carthage, martyred A.D. 258.

September 30th.—*St. Jerome* (Hieronymus), producer of the great Latin version of the Scriptures known as the Vulgate, the only one authorised for use in the Roman Catholic Church. (See also p. 218).

October 1st.—*St. Remigius*, or *St. Remi*, bishop of Rheims, converter and baptiser of Clovis, "the most Christian King." Died 533.

October 6th.—*St. Faith*, Virgin and Martyr. (Or perhaps Fides, a personification of Faith). She was half roasted on a brazen bed, and then beheaded A.D. 209.

St. Faith.
From a Brass in St. Laurence's Church, Norwich.

October 9th.—*St. Denis*, Bishop of Paris and Patron of France. (Not to be confused with Dionysuis the Areopogite—*Acts* xvii., 34). He was beheaded at Mons Martyrum, Monmartre.

October 13th.—Translation of *King Edward the Confessor* from the original shrine in his own

Abbey of Westminster (erected by the Conqueror) to the more magnificent shrine of Becket, 1163. Till supplanted by St. George in the thirteenth century was regarded as PATRON SAINT OF ENGLAND.

October 17th.—*St. Etheldreda*, or *St. Audrey*, Abbess of Ely. St. Awdrey's Fair is held annually at Ely, at which showy laces are sold to country lasses; hence the epithet "Tawdry."

St. Ethelreda.
From Porter's Lives of the Saints.

October 25th.—*St. Crispin*, martyr, a companion of St. Denys. He and his brother were shoemakers —now patrons of the craft.

November 11th.—*St. Martin's Day.* St. Martin was originally a soldier, and afterwards Bishop of Tours (371—397). He divided his cloak with a naked beggar; and afterwards Christ appeared to him wrapped in the half he had given away, telling the angels who surrounded Him that Martin had given Him the garment. Upon this Martin left the army and

entered the Church. Martinmas Day is important as a HALF-QUARTER DAY. In olden times, before root crops were grown for Winter keep, it was usual on this day to slaughter oxen, sheep, and swine, to cure them for the Winter when fresh provisions were never to be had.

And Martilmass beefe doth beare good tacke
When countrey folk do dainties lacke.

St. Martin.

This Martinmas beef was dried in the chimney.

Dried flitches of some smoked beeve
Hanged on the writhen wythe since Martin's Eve.

Such an important date was naturally a great feast day in the olden times.

It is the day of Martilmasse
Cuppes of ale should freelie pass;
What though Winter has begunne
To push down the Summer sunne.

November 13th.—*Bishop Britius*, or *St. Brice*, succeeded Martin in the see of Tours.

November 15th.—*Bishop Machatus*, or *Maclou*, or *St. Malo*, a Welsh saint, and a hermit in Brittany.

November 17th.—*Bishop Hugh of Lincoln*, 1186—1200.

November 20th.—*St. Edmund*, King of East Anglia, a martyr, shot to death by the Danes, A.D. 870, and interred at BURY ST. EDMUNDS.

St. Edmund.

From a Painting on a Roodscreen in Norfolk.

(The relics of this English martyr were originally stolen from the shrine at Bury St. Edmunds in 1216, the year after Magna Charta, by the French, under Louis le Dauphin —afterwards Louis VIII., surnamed Le Gros— who came across with his troops at the invitation of the barons opposed to King John, and raided the eastern counties of England. Taken to Paris in 1217, they were removed two years later to Toulouse, where they remained until very recently, when the first steps towards their translation to Westminster were taken. They were frequently moved between 1219 and 1644, finding a resting place in the latter year in the crypt of the church of St. Servin. From that date to the Revolution very few references to their fate can be found in ecclesiastical records beyond the mention that, together with other relics, they were annually exposed to

the veneration of pilgrims at Whitsuntide. In 1807 the shrine and coffin were opened, and the remains verified by a commission. Apparently some fear then existed that they might be dispersed, in response to the demands made by various churches for relics, because they were afterwards kept under three locks, the keys of which were held by the ecclesiastical and civil authorities of Toulouse. But in 1867 the coffin was again opened, and one bone taken out by the Cardinal Archbishop of Toulouse and presented by him to his abbey town. Through the good offices of Pope Leo XIII. St. Edmund's remains were, in 1901, deposited in the new Roman Catholic Cathedral at Westminster).

St. Cecila.
From a Print by Marcantonio.

November 22nd.—*St. Cecila*, Virgin and Martyr, converter of her husband, Valerian; died in the

persecution under Aurelius. She is the patron saint of Music, because when not engaged in Music herself she listened to celestial performers of it. Hence the ode for St. Cecila's Day, by Dryden, concludes with the words:—

"She drew an angel down."

November 23rd.—*St. Clement*, third Bishop of Rome, after St. Peter, said to be the fellow labourer of St. Paul. His Epistle to the Corinthians, written late in the first century, was once almost of canonical authority; the Clementine Literature (Homilies, etc.) is now regarded as only early Christian romance.

St. Clement is patron saint of Blacksmiths; as he was a Tanner, he is also patron of that trade.

It was an old custom on this day to go about to beg for drink to make merry with, singing a ditty, part of which ran:—

Come all you Vulcans stout and strong
Unto St. Clem we do belong.
I know this house, it doth prepare
Plenty of money and good strong beer.

This custom of begging for ale is of Danish origin, and gives us for the symbol of St. Clement a Beer Pot.

November 25th.—*St. Catherine*, Virgin and Martyr, of Alexandria, refuted the Pagan philosophers; being brought before Maximus, and refusing to submit to the lust of that Emperor, she was put to death by torture on a spiked wheel; hence the CATHERINE WHEEL. Patroness of secular learning. (Ante p. 263).

December 13th.—*St. Lucy*, Virgin and Martyr—like St. Agatha and St. Agnes her story is that of purity unsuccessfully assailed.

December 16th is marked "*O Sapientia*"—words at the beginning of an anthem in the service of the Latin Church. Special antiphons were sung in honour of Christ's Advent, from this day till Christmas Eve. This one began "O Sapientia quæ ex ore altissimi prodidisti" (O Wisdom, which out of the mouth of the Most High hast given forth."). There was a series of these hymns to our Lord; successively they began "O Wisdom," "O Adonai," "O Root of Jesse," "O Key of David," "O Dawning Light," "O King and Desire of all Nations," and "O Emmanuel."

December 31st.—*St. Silvester*, Bishop of Rome, died 334; author of several rites in the Roman Church Ceremonial.

A Floral Calendar.

For each day of the year the monks of old compiled a Floral Calendar, dedicating a flower to each particular Saint, generally on account of its flowering about the time of the Saint's Festival; as, for instance, in the month of January the list included Laurustine (1st), Groundsel (2nd), Hazel (4th), Common Laurel (9th), Gorse (10th), Yew Tree (13th), Ivy (15th), etc. Sometimes, however, an appropriateness was observed in the dedication; as the Bloody Heath to Holy Innocents, and the Snow-drop, emblem of purity, to the Purification.

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